

# THE ART-UNION:

PAINTING  
SCULPTURE  
ENGRAVING  
ARCHITECTURE  
&c. &c. &c.



EXHIBITIONS  
FOREIGN ART  
PUBLICATIONS  
PROGRESS OF ART  
&c. &c. &c.

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## PAINTING AND SCULPTURE COMBINED WITH DOMESTIC ARCHITECTURE.

We are glad to perceive that a disposition to make subjects in painting and sculpture part and parcel of the decoration of houses, is beginning to manifest itself among our more wealthy countrymen; and, we congratulate the artists upon this unexpected and most favourable opening for the exercise of their talents. It is far from a new application of these arts; but we hail it as a revival of a taste, most beneficial in its effect upon design, which prevailed in Italy and France long ago, and obtained, at one period, to no small extent in England; as may still be seen in many of the fine old houses in and about London, as well as in other parts of the country. It has some advantages over the usual way of admitting pictures into houses, viz. hanging them in heavy gilds or carved frames on walls, where, from their having no connexion in design or character with other objects, they too often look like intruders, placed where they are, not because they best suit the situation, but, because the situation happens to be vacant; or, they are ill-lighted; or, at other times, are fixed against a ground or coloured paper which entirely destroys the intended effect; so that neither the work, the purchaser, nor the artist have justice done to them. Now, this need seldom be the case when the performance, be it in painting or sculpture, is to be adapted to its place; for, before filling his panel, or arch, or niche, or wherever his work is to be seen, the artist has the opportunity of judging of the capability of the stage on which his talents are to be called into play, and may thus be saved the risk and anxiety of working for haphazard lights, or perhaps no light at all. Another advantage which is offered by this application of either painting or sculpture is, that a subject, in various parts and of extensive action, may be chosen for illustration, and completed in a series, or at any rate, such general character of design may be preserved, even in works by different artists, that as harmonious and appropriate whole may be produced. The exhibitions of the last three or four years have displayed some of the productions to be appropriated in the way to which we have adverted; and we have observed with great pleasure the agreeable effect produced by them on the public mind, as well as the satisfaction expressed by their possessors when the works have been placed in their destined situations; we know that some of our most distinguished artists are even now occupied on designs to be so applied, and we have little doubt that, when it is found that the highest talent may be enlisted for this object, a taste for such decoration will be generated which will lead to its extensive adoption, and that thus, the ornamental in the drawing-rooms and salons of the rich will no longer be left exclusively to upholsterers, or "decorators," as the gentlemen of silk curtains and bell-ropes affectively designate themselves.

There is, we venture to think, an obvious improve-

ment in general taste in this country; not, perhaps, in those objects which are considered by some as exclusively belonging to taste; namely, the Fine Arts; but in many and most of the circumstances of social life and feeling, on which the comfort, and well-being, and order of the community depend—so to speak—there is less drinking among gentlemen; less swearing and rioting; society sets itself against gross habits, and we fearlessly defy the greatest stickler for the past, and grumbler against the present, to disprove, or to contradict us, when we assert the superiority of the general character of table conversation—ladies present or absent—to what many may, if they will, remember it. There is less time and money spent, and certainly less pleasure taken in certain amusements, in which our most respected and respectable ancestors delighted; while at the same time, there is no falling off in zeal and courage in the noble sports of the field, and the manly occupations of the true English gentleman. This improvement is observable too in the manner and conduct of the inferior classes. There was a time, and that not very long ago, when it was dangerous to admit those orders into any place of elegant amusement or entertainment; but now they are safely permitted to wander through gardens, museums, and exhibitions of works of art, and how seldom does any cause arise to regret having given them this privilege. It is a well-known fact, that on one day, a Whit-Monday, above 20,000 persons, of whom a very large proportion was of quite the working classes, visited the antiquities and other objects of curiosity in the British Museum, and that not the slightest injury was done—a circumstance which speaks strongly in favour of the more orderly habits of the people, and arises, we should say, obviously, out of an improved state of feeling, or "taste." Occasionally the innate love of mischief, the English passion for *touching*, will be exhibited, and flowers will be picked, or statues smeared with finger-marks, —tendencies, be it remembered, not exclusively plebeian—but, at any rate, that is now become an exception, which was formerly a rule. We have only thus generally alluded to a subject which might easily be enlarged upon, were it necessary to do so; but enough has been said to support the general position, that within a few years there has been a sensible approach to an improved style of feeling and acting, to be understood and expressed by the word "taste"—and sufficient to account for the hope which we confess we entertain, that, carried into the arts of design, it may induce a liking for, and interest in, more elevated objects than have of late engaged public attention.

We have thus far dwelt with pleasure on what may be considered a bright and cheering side of the picture, but we must advert briefly to a less agreeable topic—and we do it much more in "sorrow" than in "anger." The very limited feeling there is for art of a high quality among all classes in England, even those, generally speaking, whose position and education should raise the mind to desire the best and

the highest, as their means afford the opportunity for the gratification of an enlightened taste, is a source of serious regret. Our complaint is, not that there is no patronage—far from it—in many walks of art it is liberal; but we do lament that, with very few exceptions, every class of design is preferred to that which requires greater knowledge and finer genius in the artist, and is calculated to "stir thought" in the spectator. It is not the fault of the artists, that the productions in this class are "few and far between;" but of those whose appreciation of them should induce their more frequent appearance; for we argue, that if the artists do well that which is called for, we have a right to assume they are equal to meeting any other demand that may be made upon them, if they have the same stimulus to exertion.

Why should not our artists succeed in subjects of poetry and history, if opportunities were given them to employ their thought and time upon them? Will any one presume to say, that the country which gave birth to Flaxman and Stothard—(Blush, ye rich, and great, and powerful, that such men are best known through the booksellers!)—and that still possesses talent of the very highest order, is incapable of producing historical painters and sculptors? Is it their own demerit, or want of patronage and protection, that is wasting Hilton, and driving Howard, Eastlake, Etty, and others to portrait painting? We will not pursue further this painful part of the subject, but turn with hope to what looks like a gleam of sunshine in the horizon of art, viz. the employment of painting and sculpture as legitimate and appropriate enrichment in domestic architecture. We may yet see the elegant, though smaller house of the merchant, the lawyer, or the litterateur with storied walls and panels from Shakspeare, Milton, Tasso, or Ariosto, and the mansions and palaces of the more noble and the wealthy, sparkling with pictured or sculptured poetry, or the proud histories and achievements of the Howards and Percys—instead of being merely covered up with Chinese papers and blank distemperings.—We feel sure the artists will strain every nerve to meet with corresponding zeal, and let us add, liberality, the encouragement this prospect holds out. To the rich, and well-disposed towards art, we say, if you really take pleasure in such objects, spare for them from what may be, and often is, expended less worthily and less usefully, and remember that Raphael, Titian, Paolo Veronese, Parmegiano, Correggio, Rubens, and most of the brightest luminaries in art, were panel and ceiling painters! Do not let it be thought either, that statues and reliefs are only fit ornaments for squares and churches, but let your own artists feel that they may be called upon to illustrate your and your ancestors' deeds of fame, and to decorate your halls, staircases, and saloons, with art elevated and ennobled by the objects upon which it is exercised; and thus, by your energy and example assist in laying a sure foundation for a school of design that will do honour to yourselves, your artists, and your country.

## THE NELSON TESTIMONIAL.

SOME modern writers have fallen into the error of believing that wholesale abuse is criticism; and finding they themselves are capable of the former,—nay, that the power of lavishing it is that which they super-eminent possess,—have persuaded themselves they are critics of the first order, and are alone capable of leading public opinion, and pronouncing a judgment upon rising merit. They fancy that by condemning alike the good, the middling, and the bad, or, at best, looking on with a "pooh, pooh" air of contempt, they exhibit their own highly cultivated taste, and their own refined notions of art,—and perhaps believe, in their ignorance, they are thus advancing its cause and serving society. This is a great and dangerous mistake. Genius and a nervously sensitive temperament are usually, perhaps necessarily, co-existent; and upon this constitution of mind unmerited censure, or chilling neglect of well-meant, even if not successful exertions, produces effects most disastrous to the individual, and injurious to the community at large.

The tone assumed by the greater number of our contemporaries, of the periodical press, in speaking of the exhibition of the numerous designs for the Nelson monument,—the unmitigated censure which has been bestowed upon them *en masse* (a hundred and fifty in number, be it remembered), seems to us to have proceeded for the most part from the feeling to which we have alluded, and is certainly to be deprecated by every lover of art or of justice. It has been asserted that they do not exhibit a single spark of genius; that none of the candidates have displayed even common talent, or common sense, and that the whole collection is a disgrace to the artistic skill of the country, and an impeachment of her advance in taste. Now, to say that we unequivocally deny this statement would hardly further any end, because every intelligent man who examines the designs, will immediately discover for himself its inaccuracy and untruth. We will, however, go farther, and say, notwithstanding there are some of very indifferent character, and two or three which are mere impertinencies, that the designs exhibit abundant proofs of genius and talent; that nearly all of them have some one meritorious characteristic, and that, so far from any surprise arising in our minds, that the collection was not more satisfactory than it is, the wonder was that so many men of talent, notwithstanding the present defective management of public competition, and the entire want of confidence therein which prevails, should have given up their time and attention to the preparation of designs. We cry shame upon those who would reward their efforts with calumny, in order to disguise ignorance or advance some particular end. On looking round a collection of this description, an observer is not at first sight made aware of the amount of time, anxiety, and money which each design has cost its author, and cannot, therefore, fully see of what importance the proper conduct of such competition is to the professor. We will venture to estimate the averaged cost of each set of designs in the present exhibition, that is, supposing they had been made by their authors for other individuals in the ordinary course of practice, at fifty guineas (many of the models probably cost above a hundred and fifty), and this would afford a gross sum of 7500 guineas!!! spent by the individuals who have entered upon this undertaking. We mention this *en passant*, merely to show how much is risked by artists in all similar cases, but shall leave for some future opportunity the consideration of proper means for regulating public competitions. Enough has perhaps been said to lead to the feeling, that if, under the present system of mismanagement, so much talent may be called forth, as on this occasion has been—under proper arrangements results would be attained that would place the character of England, for taste and artistic skill, even much higher than it now stands.

The decision of the committee in the present case is not calculated to remove existing impressions, or to quiet the just clamour which prevails for an alteration in the mode of conducting compe-

titions; indeed, the current story of the off-hand manner in which the chosen drawing was determined on solely by one noble member of the committee, is sufficient, if true, to bring matters to a speedy issue. With this latter circumstance, however, we will not meddle. The committee offered a premium for the best design for a monument to our great naval commander, and they have awarded it to Mr Railton, for that which, properly speaking, is no design at all, being an absolute and mere copy of a Corinthian column; beautifully drawn, it is true, and farther adorned with figures and landscapes, by an artist whom it would not be difficult to name; but still, without the slightest pretensions as a composition. They induced architects and sculptors to relinquish their ordinary avocations long and steadily, and to exert their minds in conceiving and carrying out new combinations or groups, and they have selected that which never cost its author an hour's thought, and which might have been communicated in writing by reference only. Description was unnecessary, for it does not present a single accessory or accompaniment, but is simply and solely, as we have said, a Corinthian column. Truly mortifying and disheartening must it be to those artists who have transmitted to the committee the result of much reflection and industry, to find their works passed carelessly by, and the chief reward given to an individual who merely suggests that one more detached column shall be raised in addition to the score which, in one capital or another, already exist; and that, too, a column which displays much less composition than that of Trajan, at Rome (because it can boast of none), and is much less adapted to the purpose than Wren's column on Fish-street hill, (because of its slowness.) There are in the collection at least half a dozen other columns, which are more entitled to be rewarded as designs than the chosen one. That by Mr H. Case (No. 80 in the list), is infinitely preferable, inasmuch as the arrangement of the pedestal, and the accessories around it, which serve to give importance and stability of appearance to the column, display a great deal of fancy, and indicate some degree of reflection on the part of the author. The same may be said of No. 98, and of No. 101, marked "*Aide toi le Ciel l'aidera*," of an Athenian column, by Mr Nelson; and of a group of Egyptian columns, by Mr S. Smirke. The bestowal of a prize on Mr Bailey, for model No. 10 (a finely-executed mythological group, around a rock whereon stands Nelson, at the foot of an obelisk), was well merited, and is the only portion of the proceedings which the public voice has confirmed. In execution this model is very beautiful, more so, indeed, than in design, although in this respect, too, it is worthy of the sculptor's good name. Model No. 37, by Messrs Fowler and Sievier, to which the third premium was given, displays some cleverness, especially in the treatment of the rostrated pedestal, but is greatly deficient in dignity, and may not be compared with some others in the room. To enter at this late period upon a description of the several designs would be supererogatory, and we shall therefore restrict ourselves to the expressions of some opinions, and a brief mention of the specialties of one or two designs. No. 8 model, by W. T. Woodington, is an admirable performance, classically severe and dignified, and withal so charmingly arranged, that the mind returns to it with increased pleasure, after the contemplation of more ornate works. The extension of the pedestal on the four sides to receive recumbent figures, typical of Nelson's chief victories, is a novel expedient, and gives breadth and firmness to the base, and beauty to the outline of the whole. Nos. 1 and 31, by Patrick Park, are the embodiments of conceptions which, if the artist were competent to carry them out, as he may be for what we know to the contrary, would confer celebrity upon a country. They are attempts to illustrate by groups, the abstract principles to be deduced from Nelson's actions, and they display, with some faults easily to be accounted for in such works, great genius and powers of thought. If their author be a young man, and persevere in the course he has chosen, we will venture to promise him an honourable career. It is for conceptions such as these—conceptions which require months

of entire devotion, that rewards may be advantageously given, even although circumstances might render the execution of such works inexpedient. No. 5, by Pitts, is a boldly arranged group, deserving of applause, although wanting in fitness and expression of purpose. No. 35 (E. G. Papworth), exhibits much poetical feeling, and is altogether a clever production. If, however, the rock on which the column stands were not wholly perforated, and the sculptured decorations on the face of the column had a more classical character, the effect would be improved. No. 38, by Westmacott and Nixon, has several points of excellence, as indeed have many which we cannot even name. Mr Bellamy's design, No. 40, displays much good taste. No. 34, by Wetten, a Corinthian building on a raised platform, open at the sides and surmounted by a dome (the approach to it being by flights of steps), is a clever design, but is too colossal for the intended site. Mr Goldicutt's design, No. 30, in which the hero is placed upon a gigantic granite globe supported by sculptured figures, has much originality, and contains a suggestion which is worthy of consideration. It is, that as the ground in Trafalgar square slopes from the National Gallery to the statue of King Charles 16 feet, it should be lowered next the building, and a terrace formed round three sides of the space, by which a great increase of perspective elevation would be given to the Gallery and surrounding buildings. Messrs Britton and Hoskings' design for rendering the monument a naval museum and library (No. 82), Mr Donaldson's suggestion for combining the Nelson and the Wellington testimonial (No. 20), and Mr Rennie's desire to fetch from Egypt the obelisk known as Cleopatra's Needle, and which belongs to us (model No. 14), all deserve mention. Mr Britton's drawings present a pile of pointed architecture, beautiful *per se*, but hardly adapted to the situation.

The determination of the Committee to open a fresh competition of the artists will afford us an opportunity of recurring to the subject.

## THE ROYAL EXCHANGE.

It has been stated, but not officially, that the Committee have determined on throwing open the designs for the new building for universal competition. Unfortunately, public competition is now nearly synonymous with juggling; and it therefore behoves the committee so to act in this matter as to inspire the profession with a full feeling of confidence in their intentions, as, otherwise, architects who are competent to deal with works of this class, and who, let whatever be said to the contrary, are usually to be found amongst those who enjoy the largest share of public favour, and are most fully employed, will not give up, on a remote speculation, the time and application required to perfect a design of this description. Indeed this may occur, let the arrangements be as good as they may (witness the case of the "Nelson Testimonial"), and is one argument against the advisability, in all instances, of the course which has been pursued.

Public competitions, however, are of the greatest importance to unaided talent; they serve too as strong inducements for exertion to the young professor, and lead to the acquirement of much knowledge; so that, even should two-thirds of the designs prove unworthy of examination, provided the man of talent is certain of the capability and probity of his judges, and is not deterred from the arena, good rather than harm must be effected by them. In the present instance, let it be thoroughly understood, amongst the other conditions, that every design, the estimated cost of which shall exceed the sum stipulated, whatever that may be, shall be deemed ineligible; that an exhibition of the drawings shall be made previous to the decision of the judges; that the names of the individuals to whom the selection will be entrusted shall be publicly known; and that the author of the chosen plan will be appointed to superintend the execution of it, if found competent to the undertaking—and we have no doubt a series of such designs will be sent in as will be an honour to England and as evidence of her advance in art.





## VISITS TO PRIVATE GALLERIES.

[UNDER this head, we propose to describe the private Galleries of the Metropolis and elsewhere; to supply our readers with accounts of the treasures they contain, and to stimulate, as far as possible, individuals of wealth and influence to imitate the examples set them by gentlemen who have expended large fortunes in the encouragement of British art.]

THE MANSION OF ROBERT VERNON, ESQ.,  
IN PALL MALL.

MR VERNON'S collection of works by British masters is, beyond comparison, the richest and most extensive in the kingdom. It contains several hundred paintings—and, among them, there is not one of an inferior character, or (although several were purchased before the artists achieved fame) one by a painter whose talents are only mediocre. Wealth would have been of small avail if unaided by taste and judgment; and happily the rich and generous collector possesses both in an eminent degree. Indeed, so fully are they estimated, that the fact of his selecting a picture out of an exhibition goes far to establish the reputation of a painter, who may date his rise, in his profession, from that day.

Mr Vernon has not gathered his stores into "A Gallery." Every room in his mansion is filled with them—from the parlour to the attic; they are evidently brought together far less for display than to render his home intellectually delightful; to receive enjoyment from every chamber to which he has constant and hourly access. His good taste is displayed also in the other arrangements of his apartments; there is no gaudy drapery or gilded furniture to attract the eye and distract the attention; the chairs, tables, and sideboards, are perfectly plain; the pillars simple and quiet; and the looking-glasses framed in weak and narrow strips of moulding. Even the brass-rods that hang the pictures are painted over.

We cannot attempt, in the space to which we are of necessity limited, to give even a list of the various works with which this noble house is filled;—a CATALOGUE EXPLANATORY—a better term, by the way, than "*catalogue raisonné*"—would occupy the whole of our number. We must therefore, content ourselves with a slight and unsatisfactory reference to the more remarkable among them. The dining-room, which is less crowded than the other rooms, contains Briggs' 'First Interview between the Spaniards and Peruvians'; Landseer's 'Dying Stag falling down a mountain torrent'; Hilton's 'Rebecca at the Well'; an early but gloriously painted picture, by Callcott, of 'A Scene on the Coast'; Jones' splendid painting of 'The Battle of the Borodino,' where the Russians made their last great stand previous to burning Moscow, and where 170,000 soldiers perished; a charming portrait of 'a Persian Girl,' by Pickersgill; 'Cattle at a Stream,' by Ward, one of his most perfect productions; another of equal merit by Sidney Cooper, 'Cattle in a Farm-yard,' (bought on the easel, and dated 1834); a fine portrait by Mrs Carpenter; and Stanfield's 'Fishermen putting out their Boats.' A small room opposite is filled from the ceiling to the floor; it contains, Etty's 'Christ at the Cave'; D. Roberts' 'Interior of a Cathedral'; Collins' 'Fisherman's Family'; introducing a widowed visitor pointing over the sea to her husband's grave; Fraser's 'Cobbler,' looking on his glass of spirits with as much gout as if he perceived the bee's-wing; Webster's 'Sick Child'; Edmonston's 'Italian Boy-gamblers'; Stepanoff's 'Scene from Figaro'; Bird's 'Raffle for a Watch'; two of Stothard's delicious scenes from 'Boccaccio'; Lance's fine copies of 'Fruit'; a sweet bit by Creswick; a rich landscape by Callcott; two fine cabinet pictures, by E. Landseer—'a stag's head, and a lovely girl'; a superb, unfinished portrait, by Sir Thomas Lawrence; and a splendid work by W. E. West, of a 'Scene from Ivanhoe.' This apartment alone—and it is, perhaps, the least prominent—contains pictures enough to furnish a house; and far more in number and value than most of our English mansions can exhibit. The drawing-room is equally crowded, and with treasures of still higher importance. Over the

chimney is Wilkie's famous Irish picture of 'the White-boy'—the sturdy peasant sleeping while his wife watches at the door; his rifle, which tells a sad story, lying by his side, while his hand is resting on that of his naked babe. This is, indeed, a glorious work, and one that, of itself, would form an attractive "exhibition." Immediately beneath it are Turner's famous 'Scene in Venice'; Gainsborough's 'Cottage Children'; and a pair of 'Lovers,' by Chalon. To the right of the fire-place is a fine rich landscape, by Callcott; a Bacchante, by Uwins; two perfect cabinet bits of Richard Wilson; and a *chef-d'œuvre*, by Mulready—'the Village School-master'; the master bowing with mock gravity to a young scape-grace, who has overstayed the time. To the left is an exquisite picture of Turner's—painted when he was only on the eve of his new manner, having all the truth and force of his earlier style, with the wonderful effects of his later; and Etty's fine painting of 'A Youth playing the Lute to Venetian Maids. Among the others—for we can barely enumerate them—are Callcott's 'Scene in Holland, with Dutch Peasant Girls crossing a Brook'; to our minds the most enchanting work this accomplished artist has hitherto produced. Hilton's 'Cupid and Nymph'—the nymph having stolen the bow of the boy-god; Landseer's 'Highland Piper, with listening Dogs'; Newton's 'Sterne and the Grisette'; Leslie's 'Widow Wadmore and my Uncle Toby'; two fine and exquisitely toned pictures, by Penny Williams, of 'Italian Peasants'; another fine 'Venetian Scene,' by Stanfield; the 'Death of Sir John Moore,' by Jones; 'Diana and her Nymphs'—beyond question the best work we have ever seen of Stothard's; the 'Arrival of William the Third at Torbay,' by Turner; the 'Prophets in the Fiery Furnace,' by Jones; an early Landscape, by Mulready; a touching picture of 'Amelia in the Sponging House,' by Charles Landseer; several rich little bits by Smirke; an exquisite gem 'Cupid and Nymph,' by Etty; a sweet Child with Flowers, by Mrs Carpenter; 'the Dead Bird,' by Thompson; 'a Group of Dancing Bacchantes,' by Stothard; and two fine pictures of Rustic Character, by Witherington and Webster. A small room opposite the drawing-room is almost as richly stored. Here are 'Ariadne'—a masterly work, by the accomplished President of the Royal Academy, whose admirable portrait of Morton the dramatist graces another apartment; Etty's noblest work—'Youth at the Prow, and Pleasure at the Helm'; 'the Story of Gyges' and 'A Girl of Venice singing to the Lute,' by the same great master; one of Constable's noblest and largest works; Collins' delicious picture of 'Fisher Boys'; a 'Dutch Landscape,' by Callcott; Eastlake's 'Parting Words of Gaston de Foix'; the famous 'Wagon passing a Brook,' by Gainsborough; Uwins' cabinet bit of 'the Festa of the Pie di Giotta'; Jones' 'Godiva disrobing'; Howard's 'Flower Girl'; Wilkie's 'Old Piper'; Stothard's 'Nymphs binding Cupid'; Landseer's 'High and Low Life'; two fine pictures by Hart—one of 'A Jewish Ceremony'; the other 'Administering the Sacrament to Nobility in the Reign of Queen Elizabeth, in the Chapel of Henry the Seventh,' and a variety of others not one of which may be described as of minor importance. In a room still smaller there are treasures quite as great. Etty, Stothard, Linton, Lance, Callcott, and Collins, West, P.R.A., and Jones, have here, too, some of their finest productions. The staircase is lined with works of the rarest character. Hilton's large and splendid picture—the artist's *chef-d'œuvre*, and perhaps the *chef-d'œuvre* of the British school—'The finding the Body of Harold,' is placed here. A work of Fraser's that may be mistaken for Wilkie,—'A Boy watching by a Cradle'; Bonington's 'Tower of St Mark'; a fine cattle piece, by Ward; West's 'Angel at the Tomb'; Thompson's 'Fisher Boys'; a glorious 'Sea Side View,' by Creswick; poor Lane's 'Veteran Angler fishing in a Tub'; another of Constable's noblest works; a 'Battle Scene,' by Jones; with works by Cooper, R.A.; Edmonston, Stothard, Morland, Woodward, Sharpe, Collins, Wyat, Stepanoff, E. Cooke, Etty, &c. &c.—Our et ceteras, should indeed be continued for half a column, to afford our readers an idea even of the number con-

tained in this "Treasure-House of Art." In sculpture there are Bailey's bust of Milton and Sir Francis Chantrey's bust of Sir Walter Scott; and Gibson's most celebrated work—a work honourable to the country of which he is a native—'Hylas carried off by the Water-Nymphs'; and a few other choice works.

We have thus hastily passed through these richly stored rooms. As we have said, to attempt to describe the collection is impossible; some notion of its extent may be formed from the fact, that the drawing-room contains 54 pictures; the small room opposite, 38; and that above 100 are placed on the staircase—every part of the mansion being crowded. We have told enough, however, to show how largely the arts of Great Britain are indebted to Mr Vernon; and, we hope, to stimulate other wealthy gentlemen to follow so glorious an example. He is the best patriot—the largest benefactor of his country—who elevates its intellectual character, and contributes to advance that national distinction, which is the surest and most enduring. He whose pleasures are unselfish is the true philanthropist; he who is ever ready to recompense toil and to reward genius, does more, in reality, to benefit and improve mankind, than the victor in a hundred fights.

We must yet add a word or two; the greater number of the works in Mr Vernon's collection have been seen by a large proportion of the English public; inasmuch as they have, each and all, been leading attractions at our exhibitions; but strangers from the country, and foreigners more especially, who wish to know what has been done by British artists, and whether they really merit the distinction universally accorded to them, should visit these rooms. They will find it easy to do so; for Mr Vernon is ready to attend to any application for permission to enjoy the richest treat which the British metropolis affords; and we venture to say that a note requesting it, will, at all times, be received as a sufficient introduction from those who are without the means of procuring one of a more formal character.

## LINES TO SAMUEL PROUT, Esq.

(AFTER RECEIVING HIS 'BRIDGE OF SIGHS'.)

THE Bridge of Sighs! the Bridge of Sighs!

Lie down, and by its waters dreaming,

Lament no more thy colder skies,

Thy mountain peaks, thy torrents streaming!

Look where the bluest, sunniest sea

Now bares its breast for thee and me.

Come on, fair girl, and let us skim

The ocean's bright blue heaving bosom,

Forgetting old November dim,

The winter pale, the snowdrop's blossom;

Wild myrtles and the palms are near us,

So, thither let our boatmen steer us.

What, ho! Row on, our gondolier!

Row on across the shining waters.

Behold where Mestre's lands are near,

And near are Padua's dark-eyed daughters.

Row on,—yet stay! we will not leave

A place where love has learned to grieve.

Look! through that carved arch, which binds

The palace to the dungeon part,

(Like ties which link unfitted minds)

Hath passed how many a trembling heart!

Brave picture 'tis! Fine marriage made

Between the sunshine and the shade!

How! but a picture?—Ay; but such

As men strike out in glittering hours;

This side dashed in with stormy touch,

That flooded with the sunset hours:

A picture 'tis, and one divine:

PROUT wrought it, and he made it—MINE!

Farewell, good artist,—good and kind!

If the winds now must blow thee far,

Mayst thou, when thou returnest, find

All well beneath thy household star!

Thy country, children, friends, home, all the same,

And, like a rainbow o'er thee still,—thy FAME!

BARRY CORNWALL.

## THE ART-UNION OF LONDON.

NOTWITHSTANDING the highly gratifying results obtained by the plan of the society in Scotland, detailed in our last number, dissatisfaction has been expressed by some of the subscribers, with that part of the plan which vests the absolute choice of the works purchased, in the committee of management. This dissatisfaction has led to the formation of a new association, in the prospectus of which, it is stated "that the whole of the sums subscribed up to the period when the subscription will close, will be divided into large and small prizes, and drawn for during the ensuing exhibition; after which each prizeholder (or those whom he may appoint) will be entitled to select a picture, or other work of art, then exhibiting in the Scottish Academy, to the amount of his prize."

Although societies upon the plan we have described, but without any permanent character, have been formed during three or four of the recent Provincial Exhibitions, held annually in Liverpool and Manchester, yet the progress hitherto made by such associations in England, is of a less gratifying character than that which we have traced in Scotland. Happily, however, it is upon the increase.

The Society for the Encouragement of British Art was established in 1835; it has, therefore, been in operation for three years, but its funds still continue exceedingly limited; its available income during the last year having been under £200. With means so contracted, it can of course do but little, yet for what it has been enabled to do, it deserves the gratitude of the lovers of art.

We now come to the more immediate subject of this notice—the Art-Union of London, which was established in 1836, upon a plan similar to that of the Association for the Promotion of the Fine Arts in Scotland, except that the selection of the works of Art for purchase, is left to the members themselves, instead of being entrusted to the committee of management; resembling, in this particular, the plan of the new Scottish Society, now in course of formation. The constitution of THE ART-UNION is as follows:

THE ART-UNION is composed of annual subscribers of one guinea and upwards. The funds, after paying necessary expenses, are devoted to the purchase of pictures, drawings, enamels, sculpture, medals, or engravings. Every member, for each guinea subscribed, is entitled to one chance of obtaining some work of art at the annual distribution. The number of works of art which are to constitute the prizes drawn for at the annual distribution, and the respective value of such prizes, are determined by the committee according to the state of the funds at the closing of the subscription books of the year. The drawers of those prizes severally are entitled to select, each for himself, works of art of equivalent value, from any of the public exhibitions in London, of the current year.

The Society, thus constituted, has been in operation during two years. In the first year (1836-7) there were 332 subscribers, subscribing 466 guineas; in the second year (1837-8) there were 568 subscribers, subscribing 791 guineas. Twenty-eight pictures have been purchased, at prices varying from 10 guineas to 150 guineas, and amounting, with the additions made by the subscribers, to 1,021 guineas; and 150 guineas have been appropriated to the engraving of Mr Simpson's picture, *A Consul's Clerk showing the relics to the sincerity of his count at Rome*, selected from the exhibition of the Royal Academy, at the price of 150 guineas, by Mr Bond Cabbell, the holder of a prize of 35s.

There are two classes of persons on whose support such associations as these have strong and especial claims; the first consists of those who, although possessed of taste, are not wealthy; the other of those who have ample means, but who, from various causes, and especially from the want of having their attention drawn directly and frequently to the subject, have hitherto evinced little interest in the progress of the arts, and little taste for their productions.

Thus, while we think it an excellent object to increase annually the amount of purchase-money thrown into the market of art—remembering how long many a distinguished artist has toiled, almost without encouragement, until, perhaps, some accident has made him fashionable; and how frequently works of merit are returned unsold from our exhibitions—we regard this as but the secondary claim of THE ART-UNION upon public support. Its higher merit is, that it tends constantly to increase the number of the lovers of art; to excite inquiry as to the real state of art among us; to bring artists and amateurs into more frequent contact, apart from the ordinary influence of trade; to offer, in short, a common centre which, in course of time, must, in various ways, contribute to promote that enlightened appreciation of the Fine Arts, in the whole range of their varied influences, in which we are nationally so deficient.

More private and individual patronage, however large its extent, will never create an epoch in the arts. Patronage of this kind will very seldom excite the painter, or the sculptor to the highest efforts of his art, either in religion, in history, or even in poetry. To the production of these National patronage is essential; and without it Phidias would have been lost to Athens, and Raffaele to Rome. But how is National patronage to be hoped for in England, until public opinion, respecting the nature and value of the arts of design, be enlightened and directed? If the fame of Britain in these arts is ever to vie with that of Athens, of Rome, of Florence, this, and this only, will become its enduring base; and every effort which awakens a love for art, where none existed before, is one step towards the attainment of the greatest results hereafter. E. E.

## WORKS IN PROGRESS.

PILGRIMS ARRIVING IN SIGHT OF THE HOLY CITY.  
Engraving by GEORGE T. DOO, from a Painting by C. L. EASTLAKE, R.A.

We rejoice at an opportunity to pay homage to Mr Eastlake; a painter who is certainly not second to any of the British school. His mind is of the highest order; he is known as an accomplished scholar; a gentleman of rare attainments and extensive knowledge, who brings that knowledge and those attainments to bear upon art; and we look forward to a volume from his pen, announced by Mr Murray as about to appear, with anticipations of considerable pleasure and profit. He is a painter for the mass as well as for "the select"—to the heart as well as to the mind; he does not scorn popularity, though he does not work for it; he achieves it by the most legitimate and honourable course—by the selection of subjects which all may understand and feel. We rejoice that in the hands of Mr Doo, it is certain to receive justice in the engraving. We have seen the etching; but who can have forgotten the picture? Way-worn pilgrims arrive on the summit of a hill—the scite of a ruined temple, with scattered remnants of the glories of ancient Rome. Their joy at the sight of the "Holy City" is subdued by fatigue; it has no out-break, but is rather suppressed; it has more of calm thankfulness than of rapture; the group has reached the goal of its desires; and looks down upon the suburbs as the accomplishment of long cherished hopes. Age, youth, and childhood—men and women in the prime of life, and those who are drawing towards its close; all turn their eager eyes down the valley in which "these seven hill'd city" is, as yet, remotely seen; and murmur rather than express emotions of surpassing enjoyment. The picture is a noble one; the subject possesses very considerable interest; and the print will, we have no doubt, be one of the most valuable acquisitions which modern art will have produced. It is the property of Earl Grey.

THE MELTON BREAKFAST. Engraving by G. G. LEWIS, from a Painting by F. GRANT, Esq.

This print is, in character, much the same as that we noticed in a former number. The etching is before us, and it promises well—well, that is to say, for those who like such subjects, and "their name is Legion." A party of Meltonians are breakfasting. It consists of several well-known patrons of the race and the chase—the Lords Wilton, Forester, Kinnaird, Gardiner, and Rokeby; Count Matuszewicz, and others; and among them the artist has immortalized the waiter at the George Inn, Melton, where the game has been sent up instead of brought down, and the hare has had another course—round the table. The picture is well arranged, the groups skilfully introduced, and the portraits are, we have no doubt, like the breakfast, excellent. We must enter our protest, however, against the attitude of one figure—the handsome young Nobleman, who stands by the fire in that position which is a reproach to English habits; backing the fire—"a plague upon such backing!" This is one of the earlier paintings of Mr Grant. The artist is a "born gentleman." He is the younger son of a Scottish laird; and was a prime favourite with his august countryman, Sir Walter Scott.

"Frank saw the necessity of doing something to keep himself independent, having, I think, too much spirit to become a Jock, the laird's brother, drinking out the last glass of the bottle, riding the horses which the laird wishes to sell, and drawing sketches to amuse the lady and the children. He was above all this, and honourably resolved to cultivate his taste for painting, and become a professional artist. I am no judge of painting, but I am conscious that Francis Grant possesses, with much cleverness, a sense of beauty derived from the best source—the observation of really good society."

Mr JENNINGS announces 'The Life and Times of Sir Thomas Gresham,' the "great patriarch of commerce and commercial finance;" to whom the British metropolis was mainly indebted for the Royal Exchange, as it was and is not; who founded the

Gresham College; and to whom London is obliged for many of its other distinctions. The "Life" was eventful, and the "Times," were of stirring interest and deep importance. It is singular that so little is known of a man whose name is familiar in our mouths as a household word. If the author, John William Burgon, be equal to the task, and, judging from the prospectus, we have strong hope that he is, we shall receive a valuable addition to British literature. The work is to be largely illustrated.

Mr Prout's 'Sketches in France, Switzerland, and Italy,' will be published in a few days. They are of exceeding interest and value; he has always been distinguished for truth and accuracy; if he selects the more attractive and picturesque, he never loses sight of the great object of art—the peculiar character of the country and people he depicts. In this series we have the singular towns and beautiful scenery of Switzerland, the gorgeous cathedrals and ancient cities of France, and the time-honoured ruins of once proud and powerful Italy. To the accomplished artist, as well as the student in art, the work will be a rare acquisition. The prints have all been placed on the stone by Mr Prout, and tinted afterwards with his own hand. Its value, therefore, is, in fact, as great as it would be if they were all original.

## SOCIETY-MEETINGS.

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

FEBRUARY 18. Among many valuable donations announced by the secretary, was a copy of the much prized 'Editio Princeps' Vitruvius, and some autograph letters of Piranesi, Sir W. Hamilton, and Mr Mylne, which latter, judging from the spirit manifested by the members on the occasion, will probably form the foundation of a valuable collection hereafter. These interesting letters were read; that from Piranesi related principally to the projected publication of works now well known; Sir W. Hamilton's, to the discovery of the 'Warwick Vase;' and Mr Mylne's, to the completion of his designs for 'Blackfriars' Bridge.' Mr Chawner, having presented 20l. the council announced that they had invested it in aid of the Travelling Fund; from which they hoped speedily to be able to assist students when about to visit Rome. Mr John Shaw, fellow, read a paper on the architecture applicable to modern churches in which he recommended the Early Norman, or Lombard style, as the best adapted to the purpose, and urged, (too forcibly as we think), the necessity of observing strict economy in the erection of churches. Surely no one who has examined the greater number of those lately built can think this caution necessary. The essay was in the shape of a letter to the Bishop of London, and as it will probably be published, we may take advantage of the occasion to recur to it.

ARTISTS AND AMATEURS' CONVERSAZIONE.—On Wednesday, the 6th, the fourth meeting, for the season, of this society, took place at the Freemasons' Tavern. The leading attractions of the evening were portfolios of highly interesting and beautifully executed drawings by Mr Pyne (intended for his forthcoming work 'Windsor and its Environs')—by Mr Nixon, of Turkish and other figures; and by Mr Scandrett, of the fine old Tombs of St Mary's church, at Warwick. Mr Warren also exhibited his very admirable drawing of 'the Interview between Joseph and his Brethren;' and Mr Chambers an excellent picture of 'Capt. Back's vessel during the winter at the North Pole.'

THE GRAPHIC.—By one of those casualties to which we are all subject, we were prevented attending the Monthly Meeting of this Society till very late in the evening of the 13th. We are, therefore, unable to give any lengthened account of the treasures laid upon the tables—the most curious things we saw, were the specimens of the newly-discovered "Light Painting," produced by its original inventor, M. Niepce; from whose idea Mr Daguerre has brought the invention to such perfection: though imperfect in their parts, yet they are highly curious as the first examples of this most extraordinary discovery.



## THE BRITISH INSTITUTION.

## THE EXHIBITION OF 1839.

We resume our notices of the Works of Art contained in the Rooms of the British Institution; and have the pleasure to report that many of the pictures have been disposed of. We shall append to this article a statement of "sales" already effected, premising that it is very satisfactory.

E. LANDSEER, R.A. His 'Two Dogs' exhibit in a striking manner the power of contrast. One of the noble hounds, which he places living and breathing upon the canvas, flings a paw, massive as iron, across the ledge of his kennel. It is impossible to imagine any thing finer than the perfect repose and dignity of the magnificent animal, who does not condescend to notice a minikin white Scotch terrier, whose brilliant restless eyes indicate an anxiety to spring upon any "varmint" that may chance to come within its reach. Nevertheless, each is of good blood in his way, though of far different degree. Our only regret is, that the frame-work which it has become the fashion to paint round a picture, prevents our seeing more of the enormous hound, who looks rather constrained in his narrow dwelling. The noble hound and his portrait are both the property of Jacob Bell, esq. Mr Landseer has sent another production of extraordinary merit to the Gallery. 'A Milk-maid and Cow,' a cabinet picture; a marvel as to colour and composition. It is placed on one side of the chimney-piece in the South Room.

H. PIDDING. 'A Greenwich Pensioner; a Remnant of the glorious First of June,' carefully painted by H. Pidding, flanks the opposite side, and makes us hope the time may never come when England shall lack tenants for its "Palace Hospital." It is rich in character and colour.

C. W. COPE. A sweet picture from the easel of Mr Cope, 'Door of St. Mark's, Venice,' attracted much attention. A venerable woman, advancing from the door, is leading a beautiful child to the font in the church, and is in the act of dipping her finger in the holy water; a stern padre follows; and the deep colour of the interior throws the girl, arrayed in vestal white, into strong relief. The old woman's head is finely painted. It is a pleasing and interesting design, skilfully and gracefully managed. Another picture, by the same artist, pleased us "mightily." It is called 'The lost Game;' a lovely girl and loving youth playing at chess. Clearly, he must be check-mated, for his thoughts are not upon the board; or if he thinks of any piece, it is of the "Bishop." His eyes are on her face; and his heart is, evidently, gone as well as his game.

T. S. COOPER, we regret to say, exhibits only one picture. It is of exceeding beauty; the "lowing herd" is at the 'Watering-place;' a silent and lovely nook in some rich grassy country. The landscape is finely painted, and the cattle so true to nature that we can swear we have seen them on some May morning when, treading along the fields,

"Brushing with eager steps the dew away,"  
we have paused for a moment to listen to the milk-maid's song as it mingles with the chaunt of the up-risen lark.

J. WILSON has several works in the Gallery. One of the most charming is a scene 'Off the Zuyder Zee.' It is a fine and spirited "sea-piece." Mr Wilson has been pursuing his art for — we cannot say how many years, but we knew him long before our hair was grey — and always with success; he keeps his seat, though younger men have tried to push him from it. Indeed, none of his rivals seem so likely to do it as his own son, if J. Wilson, jun., be his son, whose 'Landscape and Cattle' is a work of very considerable merit.

DOUGLAS COWPER exhibits a scene from the 'Taming of the Shrew.' He has chosen the moment when Bianca, having silenced her lovers, who quarrelled as to precedence in their instructions, by declaring—

"I'll not be tied to hours nor pointed times,  
But learn my lessons as I please myself,"

sends Hortensio to the window to tune his instrument, while Lucretio proceeds to "construe" at the maid's command. When he has told his tale, she answers right wittily. But Mr Cowper has not waited her reply in words; her speaking countenance tells her thoughts; and the only fault we can find is, that the expression of her face is rather *sty* than *arch*; it is, indeed, downright cunning as she takes in the full meaning of the words he "construes," and declares that his object in being disguised is to "go a wooing" to "get her love." The picture is, however, finely painted and well conceived, and all the accessories are good. With the artist's name we are not familiar: he gives promise of achieving far greater things.

J. ZEITZER exhibits several admirable works. One of the best is 'Nick, the Philosopher,' a character from 'The Clockmaker;' a "happy-looking critter" with a "short black pipe in his mouth;" some Yankee colonel, doubtless, or some newly-chosen member on his way to Congress. The air is that of a ruffian—a democrat of the first water, whose father was a wild boar, and who "never had no mother;" a cur is looking into his face—like master like dog.

A. FRASER, among many good pictures, has one of a very pleasant character—'The Moment of Victory;'—a band of mischievous boys have "got up" a cock-fight, and a cottage family are grieving over their slain favorite, while the victor gleefully crows his "cock-a-doodle-do." The young rogues are likely to "catch it" before they can make their escape; for the yard-dog is at their heels, the farmer issues forth with a stout stick, and the wall is too high to be scrambled over before he reaches them.

THEODORE VON HOLST. If this artist would but subdue his imagination and pencil, so as to touch the heart, he would do wonders. "There is stuff in him;" material enough to form a dozen painters, and all good ones. He seems never to paint until after he has been dreaming; and then before he is half awake. He will not give his mind fair play, but works on as if to be applauded by creations of his own visions was the only recompense he laboured for or desired. We have an example of this in his picture of 'Front de Bœuf ordering the Saracens to throw Isaac of York on the Fire;' though we have seen instances in which the vice of his genius has been more flagrant and less tolerable.

R. B. DAVIS exhibits a good sound and true picture of 'Deer Stalking.' It may vie with more ambitious works. The artist evidently studies the thing he paints, and does not hesitate to call industry to the aid of talent.

Mrs CARPENTER's exquisite gem—'Study of a Female Head'—is one of those beautiful little bits that one might nurse with the fondness one feels for a pet child in reality—with this very great advantage, that the pet on canvas will not grow fretful and capricious, and troublesome like the pet in long-clothes. It is painted with exceeding care, grace and delicacy, and is a production of which the sex may well be proud as another proof of the greatness of which woman is capable.

Lady BURGHENSH contributes 'The Tame Bird.' She has fine taste and feeling; and if it had been her lot to have "achieved fame" instead of having "been born" to it, would ere this have held as high rank among the aristocrats of art as she does among the Nobility of England. Her mind is obviously of a rare order. It may well rejoice the hearts of those who love to see genius directed into a noble channel, from which the lures of society, the temptations of wealth, and the attractions of rank have not had power to divert it.

Mrs SOYER—a name new to us—contributes two charming works—'An old Woman knitting' and 'Italian Boys.' In the first, the face is highly wrought and perfectly natural, though unpleasantly wrinkled; in the second there is much spirit and character; and both give us reason to hope there is another lady among the applicants "for first places."

J. CALLCOTT HORSLEY—whose name is pleasantly associated with both painting and music, exhibits a picture in which he has striven to combine the interest of the two. The old poet's story of the nightingale who strove to out-do the minstrel's song, has evidently suggested the subject of 'The

Rival Performers;' but instead of the grove we have an antique chamber, and in lieu of the nightingale, a bird of the Canaries, who swells its little throat almost to bursting, in jealous contest with the music of a loving youth, who sits beside a gentle maid. The picture is finely conceived and very ably executed; the effect of light is very striking, but also very true; the sweet imploring look of the maiden as, with a smile of half wonder and delight, she treats her lover to save the life of his tiny rival, by relinquishing the contest, is especially happy. The draperies are managed with much skill. Though the habits are of times long gone by, they are picturesque, free, and graceful. The colouring is rich, but by no means glaring; on the whole, it is one of the most agreeable pictures in the collection; and cannot but secure to the artist another step of promotion in the ranks of fame.

W. BEWICK.—With the name of this artist we are not familiar. If he be of the family of the great engraver on wood, he promises to sustain the reputation of his predecessors. His picture of 'The Exile' is a fine bold and spirited work; the character is strong and expressive; it has been conceived in a right mind, and executed with a free pencil.

JONES, R.A. is always excellent; whether he paint an old wall, a broken tower, or a granite pillar, or indulge his taste and fancy in embodying thoughts of glorious poets. No living artist has a more truly poetical mind; we can perceive its influence even in those views in 'Venice' and 'Stables in France,' as well as in these copies of the 'Forum of Nerva,' as clearly and as powerfully as in the delicious drawings of subjects of a loftier character, for the production of which he has long been celebrated among all who love the higher and holier exercise of the art.

W. SHAYER has some pleasant works. A little more vigour of touch would add large value to his pictures. He is always agreeable, and just stops short of being excellent. 'Bargaining for Fish' is one of his most characteristic examples.

H. O'NEIL—an artist with whose works we are unacquainted—has painted, and painted well, the old subject of 'Charles the First parting with his Children.' If he be young, we may take this specimen of his abilities as the promise of future excellence.

J. G. MIDDLETON exhibits a fine portrait—we may call it so here, although it may not be so styled in the catalogues—of 'Mrs Nesbitt as Neighbour Constance,' in the Love Chase of Sheridan Knowles. It is very like, and agreeably like, the fair representation of the wild and wayward maiden.

T. WEBSTER is at all times a pleasant artist with whom to renew acquaintance. He is always true, and a skilful selector of scenes, which Nature herself has pointed out as fittest for the imitation of Art. Humour is his forte; but it is never coarse humour; it never touches on the confines of caricature. Here is an example—not one of his best pictures, but among the most agreeable of them—'Anticipation.' The baker's lad is bringing home the pie; "long looked for come at last;" the hungry boy stands at the door; his bib ready tucked under his chin; the spoon is in his hand; his mouth waters; his eyes glisten; his very toes and fingers seem to quiver with delight in "anticipation" of the approaching feast. The eagerness of the boy is happily contrasted with the business-like indifference of the cottage-maiden, who takes the treasure in.

J. UWINS.—A cabinet picture by this artist merits high praise. He inherits the talents of his uncle, and has profited by his visit to Italy. He will hereafter occupy a prominent station in art.

T. BODDINGTON.—A small picture by this artist deserves the highest commendation. It is happily conceived and beautifully executed. The title, 'The Prison Door,' tells the story. A sad, and, it may be, sinful inmate is within; the wife and her two children are at the "prison door." There is truth and poetry in the composition; and we lament that it is the only example of the artist's genius in the collection.

Among the works of sculpture, are three by Mr Lough; but a statue by Mr P. MacDowell is to us of greater value than the other nine of the exhibition. It is of 'a Girl Reading;' so delicately

chaste, so sweetly expressive, so happily conceived and so vigorously executed, as to be absolutely delicious:—a verse of true poetry carved in stone.

We have now, we think, gone rather extensively through the list; perhaps we have omitted many with just titles to distinction. Our design has been to select for notice such as appeared to us most to realize our notions of superiority, or to give promise of future excellence. If we have done so, we have occupied our columns better than we should have done in "fault-finding," in breaking butterflies upon a wheel, or in embalming flies in amber. A thoughtless word of reproof has checked many a genius; it is in art as it is in literature—often that which is apparently but a scanty scattering of produce when the seed has been sown turns out the most abundant harvest; even where the critic may not perceive the promise of the after-crop he may be generous enough to hope for it: and will feel that to push back one great mind upon its eager course towards the goal of its ambition is an act not to be atoned for by the elevation of a score of aspirants to mediocrity. We have now only to hope that every artist, great and small, whose works adorn the exhibition of the British Institution for 1839, may find his picture, ere long, marked by one word that will be more agreeable to him than a whole dictionary of ours—the word "SOLD."

#### THE FOLLOWING WORKS HAVE BEEN "SOLD."

'Study of a Female Head;' Mrs Carpenter. R. Vernon, Esq., 40 guineas.—'Forum of Nerva;' G. Jones, R.A. W. Wells, Esq., 20 guineas.—'River Scene, Moonlight;' E. Childie. T. Smith, Esq., 20 guineas.—'A Dutch Family;' W. Simon. Marquis of Lansdowne, 150 guineas.—'Bird's Nest,' &c., and three Fruit Pieces; G. Launce. Lord de Lisle, 50 guineas.—'Scene on the River Tor, Devonshire;' F. R. Lee, R.A.; T. Sidney Cooper, R.A., 30 pounds.—'Crossing the Brook;' T. Creswick. Earl of Normanton, 40 guineas.—'An Interior;' C. Dukes. J. Goding, 10 guineas.—'View of Goodrich Castle, on the River Wye;' Copley Fielding. T. Baring, Esq., 35 guineas.—'Moonlight;' a Sketch; J. H. Crome. C. B. Warren, Esq., 6 guineas.—'Venice;' G. Jones R.A., Lord Francis Egerton, 25 guineas.—'Door of St. Mark's, Venice;' C. W. Cope. Marquis of Lansdowne, 50 guineas.—'Coast Scene;' H. Bright. Rev. R. Pemberton, 5 guineas.—'Entrance to a Wood;' J. Stark. Rev. R. Pemberton, 10 guineas.—'Scene from Taming of the Shrew;' Douglas Cowper. T. H. Hope, Esq., 30 guineas.—'A Remnant of the glorious 1st of June;' H. Pidding. T. Baring, Esq., 25 guineas.—'Scene at Bethgellert, North Wales;' F. C. Lewis. J. Fairlie, Esq.—'The Stile;' T. Creswick. 40 guineas.—'Waters of Elle;' W. Etty, R.A., 50 guineas.—'View in Montgomeryshire;' E. Bell. 4 guineas.—'Die Jungfrau, Switzerland;' S. Bendixen. 35 guineas.—'Rouen, from Mount St Catherine;' H. Gritten, jun. Lord Northwick.—'The Sentinel;' C. Hancock. W. Meyrick, Esq.—'A group of Chickens;' H. Parrott.—'Selling Fish, Scheveling;' E. W. Cooke.—'Scene at Nottingham, in Kent;' J. Stark.—'The Rialto, Venice;' J. Holland.—'On the Dutch Coast, Egmond Aan Zee;' E. W. Cooke.—'Sorting Shrimps;' E. W. Cooke.—'The Widow;' C. W. Cope.—'The Rival Performers;' J. Calcott Horsley. J. Sheepbanks, Esq.—'The Approach;' F. Stone. Marchioness of Tavistock.—'A Bridge at Lyndon over the River Almond;' F. R. Lee, R.A. Lord Lyndoch.—'Wild Duck and Landscape;' F. R. Lee, R.A. N. W. R. Colborne, Esq.—'Pike and Perch;' F. R. Lee, R.A. N. W. R. Colborne, Esq.—'At Killarney;' T. Creswick. W. Wells, Esq.—'Dogs;' E. Landseer, R.A. J. Bell, Esq.—'The Upper Floor of Rembrandt's Mill;' E. W. Cooke. T. Baring, Esq.—'Rembrandt's Mill;' E. W. Cooke. T. Baring, Esq.—'The Lower Chamber of Rembrandt's Mill;' E. W. Cooke. T. Baring, Esq.—'Bitch and Pups;' C. Landseer, R.A. J. Bell, Esq.—'Dutch Boats on the Y, near Spaarndam;' E. W. Cooke. Lord Northwick.—'Scene on the Coast of Sussex, Moonlight;' J. B. Crome. E. Bell, Esq.—'The Croix de St. Pierre, Rouen;' H. Gritten, jun. Marquis of Albion.—'The Tower of Buerre, now the Palais de la Calendrie, Rouen;' H. Gritten, jun. Marquis of Albion.—'Trout;' F. R. Lee, R.A. W. Wells, Esq.—'Scene from Nature;' F. R. Lee, R.A. W. Wells, Esq.—'Rouen Cathedral, from the Seine;' H. Gritten, jun. Lord Northwick.—'Interior of Rembrandt's Mill;' E. W. Cooke. W. Wells, Esq.—'The Dairy Maid;' E. Landseer, R.A. W. Wells, Esq.—'St John, preaching;' J. Linde. J. Sir T. B. Baring, 150 guineas.—'Gulf of Salerno;' J. Uwins, 15 guineas.—'Cupid and Psyche;' and 'The Infant Lyryst;' J. G. Lough. Duchess of Northumberland.

PANORAMAS OF ROME.—Mr Burford has opened two new Panoramas in Leicester square. The one represents modern Rome; the other, the Coliseum with part of the ancient city. They are of exceeding interest and very skillfully painted. As works of art, indeed, they possess considerable merit; and will amply repay the time and cost of a visit. They are executed from drawings taken by Mr Burford in 1837.

#### OBITUARY.

JAMES LONSDALE, Esq.

MR LONSDALE was a native of Lancaster, and was born on the 16th May, in the year 1777. One of his earliest friends was a gentleman of the name of Threlfall, an architect of that town, of most amiable disposition, and of an elegant cast of mind, who, perceiving his young friend to possess considerable talent, and a great love for drawing, lent him every facility which his house could afford for his improvement. Some years afterwards, when he had made considerable advancement, the late Duke of (then Lord Archibald) Hamilton saw several of his drawings, and was so much pleased with the promise they displayed, that he invited him to Ashton Hall, his Grace's seat, in the neighbourhood of Lancaster. Here he became acquainted with Lady Ann Hamilton, the late Duchess of Somerset, and the Countess of Dunmore, the Duke's daughter, who ever afterwards entertained the highest regard and esteem for him, both as an artist and a man. Mr Lonsdale finding that, however agreeably his time was passed at Ashton, another field was necessary for the development of his strength, and for the establishment of his reputation as an artist, determined at once to visit the metropolis. This, however, was not done without his having all the difficulties of such a course fully laid before him by the Duke. Nothing disheartened by these considerations, which he had already well weighed in his own mind, he set off for London, and immediately after his arrival was received by Romney into his house as a pupil. By this venerable and able artist he was treated with the utmost kindness and attention: so partial, indeed, was he to him, that he would constantly have him as his companion abroad as well as at home; and thus every fine day the young artist spent much time, which had been better employed in his studies, in making equestrian excursions in the neighbourhood of Hampstead. On this account he soon afterwards took lodgings in London, and became a constant attendant at the Royal Academy; but he every year, in the prosecution of his profession, returned to Lancashire, and always with increasing reputation and success. At Opie's death, Mr Lonsdale had been so successful, that he was enabled to purchase the house of that eminent artist, in Berners street, in which he resided the remainder of his life. Soon after he had established himself there, he became acquainted with the late Duke of Norfolk, who engaged him to paint the large historical picture of King John signing Magna Charta, which was afterwards executed in stained glass, and placed in the Baron's hall at Arundel Castle. He also painted several whole-length portraits of his Grace. The original, which is an admirable likeness, full of character, and executed with striking ability, is now in the possession of the present Duke. Another, a large whole-length, is, we believe, placed in the county-hall at Hereford. About this time he also had the honour of being patronized by his Royal Highness the Duke of Sussex, of whom he painted several portraits, as well as those of many of his Royal Highness's personal friends. The late Queen Caroline appointed him her Majesty's portrait-painter, and he executed several pictures of her, which were striking and characteristic likenesses. One of them, a half-length, with her celebrated letter to George the Fourth in her hand, is in the Council-room at Guildhall. Amongst others of the numerous list of distinguished men who were the subjects of Mr Lonsdale's pencil, we may mention the present Emperor of Russia, the King of the Belgians, the Grand Duke Maximilian, the Duke of Leinster, the Duke of Argyll, Lord Parr, Sir Humphrey Davy, Talma, &c. &c. He became a member of the Beef-Steak Club soon after his acquaintance with the Duke of Norfolk, (by whom, we believe, he was introduced,) and in that society formed a friendly intercourse with many of the most distinguished characters of his time. His portraits of Lord Brougham and Baron Wood are full of character, and perfectly identify the men. His three last pictures, painted shortly before his death, were Lord Camperdown, Lord Zetland, and Lord Dinorben.

As an artist, he was more intent in bringing out

the peculiarities of the mind, in conjunction with a strict, but judicious, representation of the features, than in working up inferior details, and in rendering his pictures captivating to common observers. Truth was his object.

He married, shortly before he purchased Opie's house, a lady from Lancaster, of the name of Thornton, who resided at Southgate, and who died about twelve years ago. Mr Lonsdale has left three sons. The eldest follows his father's profession, the second is a barrister, the third a surgeon; and all of them are prosecuting their professions with great success.

In private life he was highly esteemed; and numbered among his friends many of the most distinguished men of the age for wit, ability, and high birth. His society was peculiarly agreeable. Few men were more admired, and yet few more respected. He died on the 17th of January.

#### CHARLES ROSSI, R. A.

THE distinguished sculptor—John Charles Felix Rossi—so long a member of the Royal Academy, died at his house, St John's wood, on the 21st of February. He was born at Nottingham on the 8th of March, 1762, and therefore lived to "a good old age." His parents were in humble circumstances, his father—who was a native of Sienna—being a sort of quack-doctor to the neighbourhood. Rossi was apprenticed early to a sculptor named Luccatella; and after he had served out the full term of his apprenticeship, so little confidence had he in his own powers, that he continued to work in the employ of his former master at a salary of eighteen shillings a week. At length, however, having been directed to correct some work upon which one of his most highly-rated assistants had been employed, the young sculptor was led to suspect that his abilities were not of a low order; he applied for and obtained better terms, and was not long in entering upon life as a struggler for reputation. In 1781 he obtained the silver, and in 1784 the gold medal. In 1785, he was sent to Rome by the Royal Academy. He returned in 1788; he was not made an associate until 1800. In 1802, he was elected a Royal Academician. He was appointed sculptor to his Royal Highness the Prince Regent, and subsequently to his Majesty William the Fourth. The greater number of his works, as well as those which best manifest his powers, are in the Cathedral of St Paul's. They are monuments to the memory of Captain Faulkner, Captains Moss and Riou, Lord Cornwallis, Lord Rodney, and Lord Heathfield—the gallant general Elliott who defended and kept Gibraltar. His other principal productions are a marble statue of Mercury, done at Rome, now in the possession of Lord King; a statue of Britannia (15 feet high) on the Exchange at Liverpool; a recumbent figure of Eve in marble; and statues in marble of a Mercury and Thompson, the poet (purchased by Sir Robert Peel); Edwin and Eleonora (conjugal affection); Celadon and Amelia; Musidora; Zephyrus and Aurora; and recumbent Venus and Cupid. He was largely employed in decorating Buckingham Palace. It is, however, very hard for a sculptor to become rich, more especially if he be ambitious of producing only great national works. Peace preserved the lives of such British worthies as the war had spared us, and the erection of a statue in our great cathedral became a rare event. Our nobility have no space for "masses of hewn stone;" and Mr Rossi found but few patrons when the country ceased to require his services to perpetuate the memory of its heroic defenders who had died to obtain a testimonial in St Paul's, and a niche in the temple of history. We regret to learn, therefore, that Mr Rossi has bequeathed to his family nothing but his fame. He lived for many years on his pension as a superannuated member of the Royal Academy—an honourable annuity it is; one alike worthy of the givers and the receiver; for it is the gift of younger and harder labourers for distinction, to those who have worked for and achieved it. Mr Rossi was twice married. He had eight children by each of his wives. His second wife survives him. One of his sons is also a sculptor.



## MRS POPE.

Mrs Pope, a lady of exemplary character and considerable talent, died on the 24th December, 1838, at an advanced age, sincerely and affectionately lamented. Her maiden name was Lee. She was first married, and we believe at an early age, to Francis Wheatley, the painter, and afterwards R.A.; and secondly, to Alexander Pope, the eminent actor, whom she survived about two years. Her peculiar forte was flower painting in water colours; and she was for a long time constantly employed by Mr Curtis, the botanical publisher. Her pictures were drawn and painted with botanical accuracy, and at the same time with a brilliancy and truth of colour and character, and artistic feeling inferior to none of her contemporaries. Her bold and richly coloured groups and compositions, at the Annual Exhibitions of the Royal Academy, will be long remembered. She was universally esteemed and respected by a large circle of friends and patrons, in every relation of life. And being left by Mr Wheatley's death, a widow, with an interesting family, she had the satisfaction of seeing her children well established in life, through the unwearied exertion of her own talents and industry. At this time she reckoned among her patrons and pupils, the Princess Sophia of Gloucester, the late Duchess of St Albans, and many other persons of distinction. A female placed in such circumstances, seldom fails to meet with the generous sympathy of good society; and Mrs Pope had the good fortune to find friends in every emergency. She possessed in early life much personal beauty; and was supported through many trying situations, by great energy of character, and highly virtuous principle. Her portrait of Madame Catalini had an enormous sale and was exceedingly popular, although she never paid much attention to this branch of the profession.

## FOREIGN ART.

FRANCE.—THE ANNUAL EXHIBITION of the works of living artists at the Louvre, opened on the 2nd of March. As we anticipate a lengthened statement of its contents for our next number, we shall, for the present, confine our comments to a notice of the leading pictures. This year's catalogue consists of 261 pages, and the works of art are contributed by about 1500 artists;—a prodigious number, indeed, if all of them live by their profession. Of the 1500 there are not, of course, a moiety who have passed the confines of mediocrity. The committee had to select from 4000 pictures, actually sent in as candidates for places. "The rejected" have, therefore, been very numerous, and the task of the committee has been as irksome as it was laborious, notwithstanding that it had the advice and assistance of Louis Philippe, who attended at the Louvre daily, to determine what should be admitted and what withdrawn. Nevertheless, it is said that gross partiality is manifested—large squares of spoiled canvases occupying prominent stations, and works of merit placed out of sight. The committee—including his Majesty, the manager in chief—has not escaped the murmurs, complaints, and injurious charges to which the members of our own Royal Academy are annually subjected. Perhaps they are urged with as little justice. The exhibition is described to us as inferior—inferior even to those of past years in the French capital. Paul Delaroche (the most popular of its painters) contributes nothing—a grievous evil. Neither are Roqueplan or Brascassat among the exhibitors. The three pictures, ordered by the civil list, of the capture of Constantina, by Horace Vernet, are leading attractions. Ary Scheffer has two agreeable works—'Christ on the Mount of Olives, sustained by an Angel;' and 'Faust perceiving Margaret.' The 'Belle of Denain,' by Alaux, engages deserved attention. M. Jouy's picture of 'The Amende Honorable'—(the amende made by Urbain Grandier, Rector of St Pierre de Loudun), is a fine and admirable effort. M. Guéin exhibits twelve naval pictures, also ordered by the Civil List.—(We shall, one of these days, we hope, borrow other hints from France, besides those which teach us how to make bonnets and

patés.) Among the other artists whose works may be pointed out, are F. Winterhalter, Lapito, Coignet, Bertin, Watelet, and Pernot. We do not understand that there are any British painters among the exhibitors—a circumstance we shall deeply regret, for sure we are we might "cut a figure" in the famed Louvre.

THE FAMOUS "SOMARIVA GALLERY," so long the pride of Paris, has been disposed of and distributed. We regret to say, that very few of its rich treasures of art will come to England; but, although we envy our neighbours their possession, we are gratified to find there was wealth enough, and public spirit enough in the French capital to retain them. M. de Somariva was a native of Lodi; and in 1795, he practised as a petty lawyer at Milan. At the Revolution he became an active partizan of Napoleon's; and was appointed one of the Three Directors of the Cisalpine Republic; in this station he contrived to amass an immense fortune. Subsequently he retired to France, and expended large sums in collecting works of art—employing Gerard, David, Girodet, and nearly all the modern artists of the country. The gem of his collection was the 'Magdalen' of Canova. It was sold on Feb. 25th; Agents from England, Germany, Russia, and Prussia, were among the "bidders." It was purchased by M. Aquado for 63,000 francs. 'Terpsichore,' also by Canova, brought only 7,000 francs. 'The Roman Charity,' of Guido, 3,020 francs; a little and scarcely-finished composition of 'Parmegino,' 500 francs; the 'Omeganck,' 7,350 francs; a small repetition of Gerard's 'Belisarius,' 3,750 francs; and, after a brisk competition with Count Maison, a little sketch of Prud'hon's 'Venus and Adonis' was knocked down to M. de Marsilly for 7,800 francs. 'The little Zephyr,' of the same painter, was about to be obtained by an English amateur at 17,000 francs, when Count Maison stimulated his competitor, M. Guenin, who carried it for 21,050 francs. The same gentleman had the day before paid 5,100 francs for the fine portrait of Rembrandt. Girodet's 'Galatée,' was bought for 14,000 francs, by M. Billaudel, a dealer in pictures. M. de Somariva left his gallery to an only son, who died intestate, and without children. The collection was therefore disposed of for the benefit of his relations at Lodi.

M. AQUADO, the possessor of the 'Magdalen,' has now the finest and richest gallery in France, and among the rarest in Europe. Of 400 paintings described in the catalogue, above 165 are of the Spanish school, including Velasquez, Ribera, Juan de Joanes, Murillo, Alonso Cano, Zurbaran, Athanasius Bocanegra, F. Camilo, Sanchez Cotan, Jerome de Espinosa, Nino de Guevara, Navarrete, Palomino, the two Herreras, Pedro de Moya, Corneli of Schutt, Juan de Sevilla, Tristan, Valdez Leal, Compana, Pereda, Osario, Villavicencio, Morales, and S. Gomez. There are ten paintings of Cano, twelve of Ribera, eight of Zurbaran, two of Velasquez, and 37 of Murillo. Visitors find the gallery easy of access; it is probable that we may, ere long, describe it at some length.

THE DIORAMA.—On the 8th March, the Diorama at Paris was destroyed by fire, with all the inimitable pictures of M. Daguerre; which have, for a series of years, afforded much gratification to Parisian visitors, and also to London "sight-seers," for it has been the practice to send the most successful productions to the English Diorama, in the Regent's-park. His instruments for carrying into effect his late invention were also consumed.

SALZBURG.—A sum of 20,000 dollars has been subscribed, in this city, for the erection of a statue to Mozart. It is to be the work of a German artist; and to ornament his native city within four years from this time. The committee complain that though they had been led to expect a large contribution from England—for whom the great composer did so much—not more than 100 dollars have been received from this country. Plans are in progress for thus honouring the memory of other worthies of Germany—Beethoven, Lessing, and Jean Paul Richter; and our correspondent states that two other statues, besides that to which we have referred elsewhere, are about to honour the name of Goethe.

STUTTGARD.—A statue of Schiller is about to be

erected in this city. It is modelled by Thorwaldsen; on the 9th of May it is to be erected in front of the building in which the poet was educated, and where he wrote "The Robbers." All the "Song-Unions" of Wurtemberg are to meet on the occasion; and it is understood that the King is to head them.

ROME.—Extract from a letter from Mr John Gibson, dated January 26, 1839.—"The hereditary Grand Duke of Russia is at Rome, giving very many commissions to artists of different nations, and to the first Italian artists. His Imperial Highness has honoured the following English artists with a visit at their studi, and an order to each:—To Severn, a picture; to Williams, a picture; to Wyatt, a statue; and to your humble servant, a statue, and the Group of Psyche and Zephyrs, less than life. Fifteen crowns were sent to my workmen, the same to Wyatt's, and the same sum to all the studi, where workmen were kept which the grand Duke had visited; and he has left eleven hundred louis to be given to the poor at Rome, and also a very handsome sum to be distributed among the custodi of the Vatican. The Grand Duke left Rome on Sunday last for Naples; he departed at two o'clock. About seven in the evening the baggage, which was half an hour behind the Duke, was attacked between Gensano and Velettri. The horsemen had loitered on the road, but the robbers, hearing them approaching, snatched up their arms and fled without being able to take anything with them. The sums of money spent and given away at Rome by the Grand Duke has been done with oriental munificence: he is very young and a very handsome figure; very mild and calm in his manner, without the least presumption. He spoke English to me."

FRANKFORT.—A marble statue of the poet Goethe has been placed in the principal apartment of the public library at Frankfort—his native city, where he was born in 1749. He died in 1832. The statue has been executed by Marchisi, a sculptor of Milan; and it has been paid for by three citizens of Frankfort; who desired to honour the memory of their august countryman:—an example worthy of all praise.

COLOGNE.—If any of our artists should desire to send pictures to Cologne, we recommend them to communicate with M. J. E. Renard, publisher, of that city; who is authorized by "the Society of Friends of the Fine Arts," to receive any works that may be forwarded to him. The exhibition will be opened in May next; and all contributions to it must be transmitted during the last fortnight of April. The Society will pay all expenses of transfer; and return, free of charge, such as may not be disposed of.

## CHIT CHAT.

A SERIES OF ORIGINAL DRAWINGS, after the most celebrated pictures in the Louvre, during the dynasty of Napoleon, from which the engravings were made for the splendid work—the 'Musée Royal,' are about to be exhibited at the establishment of Messrs Hodgson and Graves. Cards to view them will be issued in about a fortnight. We have seen some of them, including the drawing by Richomme from Raphael's famous 'Holy Family,' presented by the artist to Francis the First. They are copied with wonderful care and accuracy, and will afford valuable hints to the student in art, and indeed to those also who are advanced in their profession, who may not have opportunities of consulting the original productions of the great masters. The superb work, so long the admiration not alone of France but of Europe, was commenced under the title of the 'Musée Français,' and continued and terminated under that of the 'Musée Royal.' It was originally projected, in 1791, by M. Laurent, engraver to Louis XVI; but his plan was subsequently extended, when, in 1796, the victorious armies of France conveyed to Paris, as trophies of their conquest, the *chefs d'œuvre* of the arts in Italy. M. Laurent, in connection with a rich capitalist, steadily pursued the undertaking. In 1802, the first part appeared; and it was produced with amazing perseverance, and without material interruption. Its effect upon art in France was highly beneficial; it encouraged design, and revived engraving; and its editors amply merited the gold

medal awarded to them for their exertions in 1800, and another which they received in 1819. The 'Musée Français' was completed, as originally proposed, in 80 numbers, forming four splendid, and of course costly volumes. All the great engravers of the continent were engaged upon it:—Raphael Morghen, Lignon, Henri Laurent, Muller, Forster, Girardet, &c. &c. The 'Musée Royal' was a continuation of the 'Musée Français'; it was undertaken in consequence of the new wealth in art which France had accumulated; and was conducted on the same plan, in the same form, the same style, and under the same direction; the first part was issued in 1813; it contains 40 prints, and consists of two superb volumes, the original subjects of which having been returned to their rightful owners in 1815, were, of course, lost to France. The copies made for these 40 prints cost 60,000 francs, the whole expense of the second part of 'The Musée' having amounted to 900,000 francs. The death of M. Laurent has induced a necessity for the sale of the drawings; and they have been brought to the British metropolis, as to a mart where taste and money are most abundant. This exquisite collection is about to be exhibited at Messrs Hodgson and Graves. They are not to be divided or disposed of separately; but no doubt they will speedily pass from the hands of these gentlemen into that of some collector of rare, choice, and beautiful productions of the pencil. We recommend all who love art, and would "take lessons" from the old masters, to avail themselves of the earliest opportunity of examining them. They will afford a treat, such as can rarely be enjoyed.

**NATIONAL PURCHASES.**—We learn, with exceeding pleasure, that the Chancellor of the Exchequer has authorised the purchase of three or four of the most admirable pictures in the collection of Mr Beckford, including the superb work the 'St Catherine' of Raphael. It was formerly the chief attraction of the famous Aldobrandini Palace. When the French, during the revolution, were advancing upon Rome, to gather glory and steal works of art, it was disposed of by the family to Lord Northwick, through the agency of Mr Day; together with 'Christ and the Doctors,' by Leonardo da Vinci, and the 'Christ and St Peter' of Caracci—both, now, in the National collection. While in the possession of Lord Northwick, it was engraved by the Chevalier Desnoyers, in 1824. His Lordship afterwards transferred it to Mr Beckford. The Nation is, we understand, to pay for it 3500 guineas, a sum by no means too great, inasmuch as, independently of its surpassing beauty, it is one of the very few works of Raphael that are in a genuine state. The first idea of this subject was among the Raphaels in the Lawrence collection; but a larger and more highly finished drawing of it in black chalk is in the Louvre. Both these drawings are undoubtedly from the great master's own hand. We may congratulate the country on the acquisition of this noble picture; and compliment the Chancellor of the Exchequer on his sagacity and good taste. He may be assured that "the people" will not only sanction such an expenditure of public money, but be grateful that it is so spent. The observation would apply even more strongly to the occasional purchase of pictures by British artists. We trust we may yet see the Government among their patrons.

**AN INSTITUTE OF BRITISH ENGRAVERS** is about to be established, the primary steps having been already taken for that purpose. It would be premature to enter upon any details; but we have no doubt that a royal charter of incorporation may be readily obtained, as soon as it is in a position to "show cause," as the lawyers have it, why it should be granted. We shall forward the object by every means in our power. It is rather surprising that it was not accomplished long ago.

**THE SOANEAN MUSEUM.**—The public have, by this time, discovered that they were somewhat too precipitate in extolling the munificence of Sir John Soane, and certainly it was cried up at the time as an almost miraculous and preternatural example of liberality and public spirit. How very little we have actually to be grateful for is now evident enough, because the donation is so clogged with restrictions as to be virtually cancelled, and, in respect to any

advantages to be derived from the collection, rendered absolutely null and void. In name alone is the Soanean Museum a public one, for in reality it is not so free of access as are many first-rate galleries and collections. All the right the public enjoy in it is that of being permitted to visit it, on certain days, during three months of the year. But even this permission is coupled with many irksome restrictions, one of which is, that such intention must be previously notified, and application formally made beforehand, a ceremony which, in many cases, must be attended with considerable trouble and loss of time. Some regulations are indispensable; yet it by no means follows that more liberal ones, and equally efficacious, might not be devised.

**SUN-PAINTING.**—We have all heard of the ingenious project which so long occupied the sage people of Laputa—that of extracting sun-beams from cucumbers, so as to send them about when evening drew near, and remove altogether that disagreeable impediment to improvement, called Night. If the device had succeeded it would not have produced greater astonishment than the discovery which is just now producing prodigious excitement in France and considerable sensation in England—that of employing the sun to create pictures, landscapes and portraits, persons and things; any object, indeed, which Nature presents to the eye; taking the pencil out of the hands of all classes of artists, except it may be the historical painter, and away from the engraver altogether! We have, in type, a long article, on the subject; but really the lights are at present so much in darkness that we do not know how to deal with it, in anything like a moderate space. First came Mr Daguerre with his discovery—which he christened "The Daguerrotype;" next our own accomplished countryman, Mr Fox Talbot, with his, which he named "Photogenic Drawing." More recently M. Desmaret has put forward his claims; from Germany there is another applicant for the fame of it; but now it appears that the actual inventor is a M. Niepce, of Chalons-sur-Saône, who has been dead several years; but even he, it seems, was indebted for the hint to a M. Charles. There is, however, no question that the honour of the discovery does not belong to M. Daguerre; although it is equally certain that he has the merit of considerably improving upon it.

**THE CITY STATUE TO WELLINGTON.**—The final arrangements for this statue—which promises to be honourable to the metropolis, the country, and the age—have been made with Sir Francis Chantrey. Government has presented to the committee gun-metal, fruits of his Grace's victories, to the value of 1,520*l.*; this, added to the sum already subscribed, makes 10,520*l.* On signing the agreement, the sculptor is to receive 3,000*l.*; 2,000*l.* with the metal when the small model is completed; and 4,000*l.* when the work is finished—which it is to be on the 18th of June, 1843. The remainder of the sum will be expended in providing a site, and erecting a pedestal of granite, three months before the statue is ready. It is to be an equestrian statue in bronze; not less than ten feet high, from the top of the pedestal, on which the horse stands, to the top of the head of the rider. The site is not yet determined upon; but it will be in the vicinity of the Bank.

**BUST OF MRS HEMANS.**—In noticing the portraits of L. E. L. we referred to a bust of Mrs Hemans, which we understood to have been the production of an Irish sculptor, whose name we had forgotten. He is not an Irishman, but a native of Edinburgh; who relinquished the law to study the arts. The bust was executed in the Scottish capital, while the poetess was residing there. The name of the artist is Fletcher, and it is certain that he is in the path to fame. He is now engaged in producing a bust of Mr Dickens, the immortal Boz. Dickens, by the way, is a fine subject for the sculptor; his features are strongly marked, and full of character. They are, moreover, somewhat stern, and express those points which so predominate in his mind—keen observation, and generous construction; a shrewd eye upon the follies of human nature, but an earnest desire to exaggerate the good, rather than the bad; and an ardent zeal in the great cause of humanity. The artist cannot fail to make

a good bust of him. We understand that casts of the bust of Mrs Hemans may be seen at Messrs Loft's establishment in Dean street. We presume they may be purchased; and shall forthwith procure one of them; for we recollect it as a striking likeness of the gentle, yet lofty woman of genius.

**DAVID ROBERTS** is travelling in Egypt. He has smoked a cigar on the summit of the great Pyramid; cultivated a pair of huge mustachios, wears a Turkish "tarboosh"—and, what is of far higher importance, has "formed one of the most interesting collection of sketches, perhaps, ever brought out in any country." He was at Cairo when the last accounts from him arrived; and meant to proceed from thence to Syria and Palestine.

**THE SOCIETY OF BRITISH ARTISTS** will open their exhibition in Suffolk street, on Monday the 25th. The private view will take place on the Saturday preceding. The pictures were received on the 4th and 5th of the month. We shall not forestall our notice further than by saying that the exhibition of the year 1839 promises well.

**MESSRS CHRISTIE AND MANSON** sold by auction, on the 23d of February, a collection of pictures of considerable interest to the lovers of the British school. They were collected by Colonel Barre, of Leamington, and disposed of in consequence of his departure for the West Indies. The splendid work, a chef d'œuvre, by D. Roberts, A.R.A., of 'The Giralda or Moorish Tower at Seville,' painted at Seville in 1833, and the same painter's 'Cathedral of Burgos,' were both bought by Mr Hodgson, of Pall mall. Mr Sidney Cooper's group of 'A Bull and two Cows with Sheep grazing,' brought £68. Mr Howard's 'Sabrina with Nymphs,' £66. Mr Lee's 'Throwing the Casting Net,' £68.

**MR CHARLES HEATH**, during his recent visit to Paris, received from his Majesty Louis Philippe a present of a splendid and rare diamond snuff-box, intrinsically valuable, but valuable, more especially, as a proof of royal condescension and favour. Mr Heath had forwarded to the King a copy of his England and Wales (a work, by the way, which we hope ere long to render justice to). This is not a little matter, or one unworthy of record; when kins give examples of generosity, we may expect them to be followed.

**DRAWINGS BY WILKIE.**—We last month noticed a collection from the pencil of Sir David Wilkie, purchased by G. B. Windus, Esq. The large number of them are exquisite DRAWINGS by the great master—such indeed as are worthy of his genius. They are, for the most part, first thoughts for his noble pictures, and as beautiful, interesting, and valuable an assemblage as was ever brought together. Some of them are as large as eighteen inches by twelve. There are we believe above 600 works; including a series of engravings after the artist, consisting of every published print in all its various "states." So rare an acquisition is not, we presume, in the possession of any living collector.

**THE ETCHING CLUB.**—A society consisting of twelve artists has been formed in the neighbourhood of Bayswater, where they chiefly reside; the object of which is to combine the pursuits of their profession with the enjoyments of society. The meetings are monthly; and each, in his turn, produces an original etching—designed and etched by himself. Among the members are—Creswick, Webster, Cope, Horsley, Herbert, &c. &c. We have seen seven or eight of their productions; they are of considerable grace and power; but, as will be supposed, better calculated to please the artist than the public. The idea is a good one; and may be imitated with advantage. It will be well to publish them—partially, that is to say, a hundred subscribers might be easily obtained; and the money so produced might be expended on some object of elegance and utility, which should become a sort of premium to the member who had most largely assisted in promoting the object held in view; the prize to be adjudged to him who should have the most votes of his associates. The plates, after the hundred and twelve had been taken off, should be destroyed, in order to prevent them from getting into improper hands, and to remove the possibility of disputes as to whom they might belong to.



## WOOD-ENGRAVING.

At the present moment Wood-Engraving is so much "in vogue," and the public has manifested so strong a disposition to take the art once again into favour, that we conceive we shall do well to give a brief history of its "Rise and Progress;" accompanied by a selection from the various works, thus illustrated, which have contributed so largely to its existing popularity.

If the public admire the graceful and elegant "cuts" which are just now laid before them so abundantly, it is, above all things, necessary that they should be designed and executed in a pure style, and with accuracy of drawing; so that an understanding and appreciation of art may be improved and not impaired by them. Therefore, it is the duty of the critic to encourage that which is excellent; and, by endeavouring to promote the sale of productions unquestionably good of their kind, to induce the publisher to seek only the assistance and co-operation of the safer and better artists. Its principal advantage is its utility—its aptness to associate with ordinary type; the prints being "worked off" with the pages of a book, and thus avoiding the cost of separate printing on detached leaves of paper, as in the case of engravings on copper or steel. A wood-block, also, yields an enormous number of impressions; and the recent invention of polytype having enabled the publisher to produce as many casts as he may have occasion for, it will be at once obvious that his sources of profit are proportionably great. These polytype casts may be sent with the letterpress to all parts of the world; and we believe "The Penny Magazine" is issued simultaneously in London, Scotland, America, Germany, and France. This "cheapness," therefore, must necessarily lead to a very general adoption of the art; and we discharge our duty in directing attention to it, as one means of contributing to the satisfactory and beneficial pursuit of it on the part of those who adopt it as a profession; and as an encouragement to the "book-makers" of our day to engage in a competition to obtain only such specimens as shall be worthy of the age and the country. Indeed, it is now almost needless to apprehend that a bad style can prevail to any extent; for so many exquisite productions of the pencil and the graver have been issued, of late years, that an "inferior article" should have no chance of even limited success.

Wood-engravings are executed almost invariably on box-wood; a difficulty arises in procuring slabs of box of sufficiently large dimensions, and small pieces are frequently mortised together. Such was the case with the large work of "Dentatus," executed by Mr. Harvey. The lines which are to be white in the impression are cut into the block, with fine gravers; the engraving is, therefore, printed in the way of ordinary type—the ink being laid upon it in the same manner, and at the same time;—thus, where we find a mass of black, the tool of the engraver has not been; and where we find touches of white, the wood has been cut away. The drawing is previously pencilled on the block, with great accuracy and care. Three classes of "labourers" are, consequently, necessary to produce a perfect impression. First, the artist; next, the engraver; and next, the printer: the skill of each being of vast importance separately as well as together. In engraving on metal, the engraver has his model constantly before him; in the progress of his work, the graver and the burnisher will alternately assist in producing his effects: but in the case of wood it is otherwise. The engraver has to produce his work from the block on which the drawing is made; he cuts away the parts not touched by the pencil, and thus leaves the entire delineation of the draughtsman to be printed from. He cannot "prove" his print during its progress, as the steel-engraver can, but must wait with patience until his labour has terminated, before he can ascertain whether it is properly done. An important part of the design may "come up" too light; he has no

means of deepening its tone, except by lightening the surrounding parts, so as to make all harmonize. A careful and experienced printer may remedy slight defects. An extra overlay may restore a tint where too light, and a diminished pressure assist in relieving parts which are too heavy. Much, indeed, of the result depends upon the printer; and without ability on his part, the talents of the artist and engraver will be, at best, wasted.

The artist must possess a thorough knowledge of the nature of the material on which he is to exert his powers. The wood cannot produce—at least, it has not as yet produced—such admirable blending of tints as the steel does, although it may be better adapted to the production of deep shadows and sparkling lights—strong contrasts of light and shade. But even this is to be done cautiously; for if black and white are too forcibly mixed, without the intervention of grey, or half tone, the harmony of the print is impaired, if not destroyed. The artist must also possess a knowledge of the effect of lines, and taste in their application—judicious contrast and arrangement—fertility of invention (for his calls upon it are very frequent), and the practical experience necessary to apply its powers to the capabilities of his subject and materials. The engraver, though he may not require the inventive faculty of the designer, stands in need of all his other qualities. It will, thus, be seen that a combination of talent is necessary to produce a fine wood-engraving; and that although some recent writers upon the subject have intimated that the art is "easily acquired" by amateurs, so as to become "honourable, elegant, and lucrative," it is only misleading to advise a pursuit very difficult of achievement, and in which mediocrity is miserable—more so than in any other class of art. It is not "to be learnt in a few lessons." Of those who have devoted the labour of their lives to its acquirement, how few have arrived at excellence!

Before we enter upon our more immediate object, however, it will not be amiss to give a brief sketch of the early history of wood-engraving;—it is involved in considerable obscurity, and its origin has given rise to as many speculative opinions as the source of the Nile. Various arguments have been brought forward to support the claim of Europe to this invention; but the weight of evidence is certainly in favour of its derivation from the East, where it was known and practised long antecedent to the earliest European attempts with which we are acquainted. It is true that the principle of the art was well known to the ancients, as is testified by their seals, stamps, &c.; but, although they do not appear to have made it available to the same purposes as the moderns, it would not be unreasonable to assume, that, where the other imitative arts were carried to such high perfection, and every possible material put in requisition to minister to their uses, this may not have been overlooked; but, as we have no certain proof of the fact, it is needless to waste time in hypothetical opinions. In favour of its introduction from the East, we may urge the early practice of the art in China, and its diffusion through Europe, within a comparatively short period of our intercourse with that country.

To Marco Polo is assigned the honour of being the first European who made us familiarly acquainted with that interesting nation, and his veracity and correctness are now acknowledged, although he had long shared the fate of Herodotus and others in being unjustly suspected of imposing upon the credulity of the ignorant. He appears to have resided, for many years, at the court of Kubla Khan, the Tartar conqueror of China; and, returned, at the close of the thirteenth century, to his native city, Venice. It has been remarked, that he does not mention the practice of this art in China, although it is supposed to have existed there some centuries previously; and it has been from thence inferred that it was already known in Europe: but his silence upon the subject does not invalidate the commonly received opinion of its Oriental origin; for, doubtless, both merchants and travellers had visited the country.

previous to Marco Polo, although no record of the fact has reached us. It is probable that, through them, the art may have been introduced, and may have continued in obscure and silent operation until it attained the rude excellence which we see in the *Biblia Pauperis*, and the *Speculum Salvationis*,—the earliest specimens of block printing, and Xylography, which appeared about the middle of the fifteenth century.

It has been thought, by competent judges, that the printing of playing cards preceded all other attempts at block printing in Europe; but this is a question we need not enter upon, nor shall we attempt to discuss the claims for priority in the art set up by Italy, Germany, and the Low Countries. It was Albert Durer who brought the art of wood-engraving to perfection; he flourished early in the sixteenth century. He was, at once, a painter, an engraver, a sculptor, and an architect; his invention was amazingly fertile. The productions of his graver, as well as of his pencil, still exist as proofs of his surpassing genius. Original copies of them are to be found in several English collections. They are exceedingly bold and vigorous; indeed, it would be hazardous to affirm that they have been surpassed by any of the thousand competitors who have followed him in the art. His success led to numerous imitators, the most prominent of whom, is, Hans Holbein, whose admirable designs, engraved with marvellous delicacy, adorn so many of the books printed at Basle between the years 1520 and 1540.

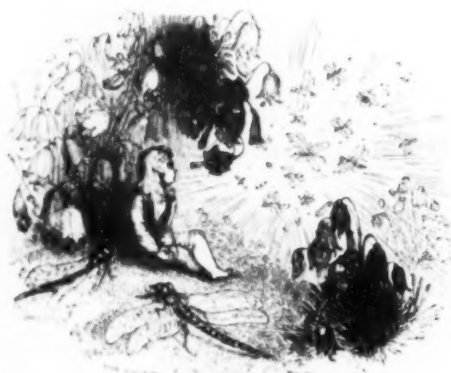
The early history of wood-engraving in England is exceedingly obscure. It was, however, adopted at a very remote period; and the monkish historians made considerable use of it. The first editions of the Bible contain many specimens; but the examples of artists in Germany do not seem to have stimulated us to much exertion on the road to excellence. For upwards of a century, the art was confined to "children's books," and to coarse illustrations at the heads of ballads.

It was not, indeed, until our own age, that we obtained eminence in the art. Bewick, if not the introducer, must be considered as the restorer of it to England; for, during many years previously, it had dwindled almost into "nothingness." The brothers, Thomas and John, carried the art to a degree of perfection, until then unknown in this country; and for ease and vigour their productions are even now unrivalled. In 1790, they were settled at Newcastle; where they published "A History of Quadrupeds." John died in 1795, and Thomas completed the work they had commenced together—"A History of British Birds," which at once rendered the name famous, and which still maintains its very high and deserved repute.

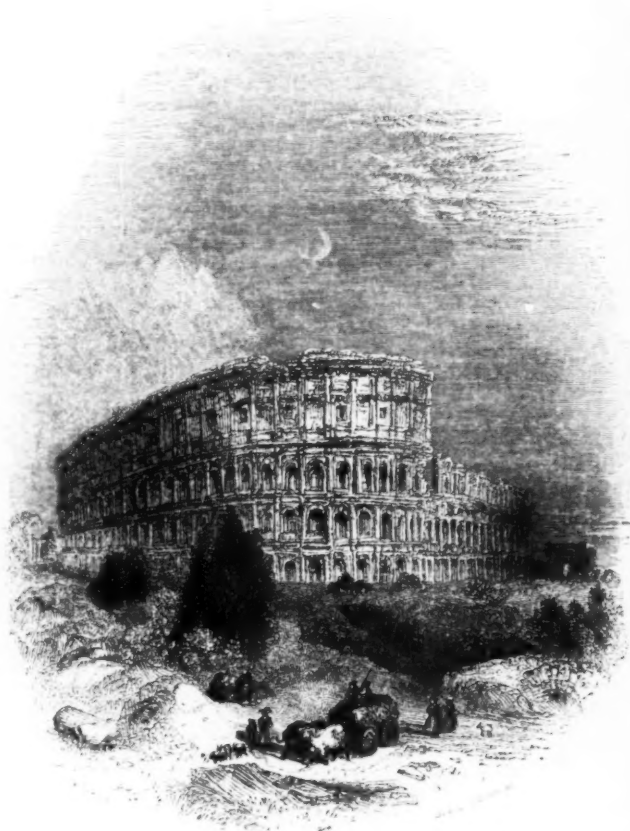
The name of Mr. Harvey, as a designer upon wood, is so intimately connected with wood-engraving, that its history, for some years past, is almost a record of the works of his pencil. He has, for a considerable period, been alone in this department of the art; and although recently other artists have been tempted into competition with him, they have not, as yet, approached the excellence by which his designs have been so long distinguished. He has a rich fancy, a graceful and elegant taste, and a sound judgment. His natural advantages were improved by his early education: he was first a pupil of Bewick, who taught him his art, and he practised, we believe, for a time, as an engraver upon wood; afterwards he studied under the painter, Haydon, and very soon became so entire a master of his profession, that his skill obtained for him constant employment as a drawer of the designs which others were to engrave. Among those who come nearest to him is Mr. Sargent, whose landscapes are of exceeding beauty and delicacy, and who bids fair to attain a very high degree of eminence, if he have not already attained it. Henry Melville has also produced a large number of good and clever drawings. Mr. Kenny Meadows has recently entered the lists, and promises to achieve wonders in the art.

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The three specimens which follow are from "THE STORY WITHOUT AN END"—a little volume for children, which Mrs. Austin translated from the German, about six years ago; and the illustrations to which are from drawings by Harvey. It is remarkable, as being one of the very earliest of modern publications to furnish examples in a better style of art; it remains almost without a rival for grace of design and beauty of execution; and is, moreover, worthy of all praise as supplying to the young, fine and beautiful prints, instead of the wretched things which, in juvenile works, so frequently impair the taste and misdirect the judgment of youthful readers. We are indebted for the use of them to the Publishers, Messrs. DARTON and CLARK, of Holborn Hill. The two first are engraved by Thompson; the third by Thomas Williams.

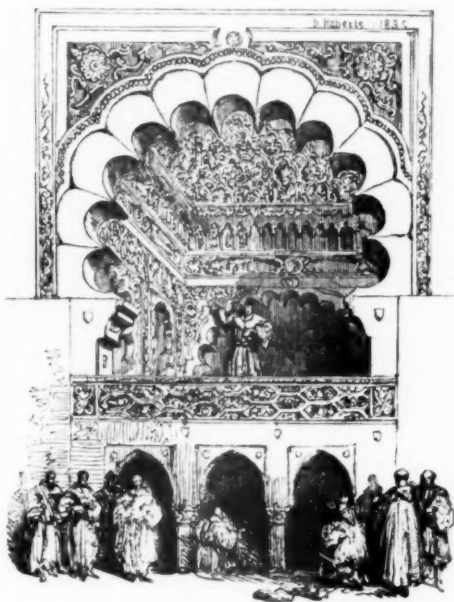


For the two next we have to thank MESSRS. SEELEY and BURNSTON. They are published, with nine others of equal merit and beauty, in "THE SOLACE OF SONG"—a volume of exquisite poetry, chiefly of a serious character. The book, apart from its advantages, as containing so many admirable specimens of the art, will amply repay perusal. It is written with fine taste and pure feeling, and its main object is to make virtue and religion graceful and inviting. The drawings are all by Mr. Harvey; the engravings by Messrs. O. Smith, S. Williams, W. H. Powis, and W. T. Green. "Sorrento" is from the paper of S. Williams; "The Coliseum" from that of Orrin Smith.



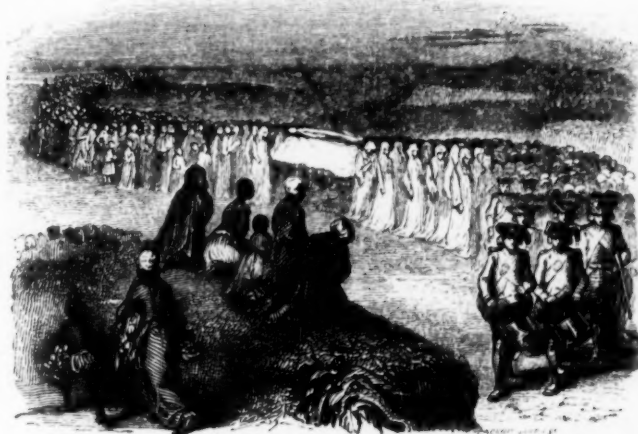


The two specimens on this page are taken from "THE LANDSCAPE ANNUAL," from which Mr. JENNINGS has kindly permitted us to make a selection. They are engraved from designs by David Roberts, an Artist who has obtained a high and deserved celebrity, and who, we rejoice to find, was not averse to drawing upon wood.



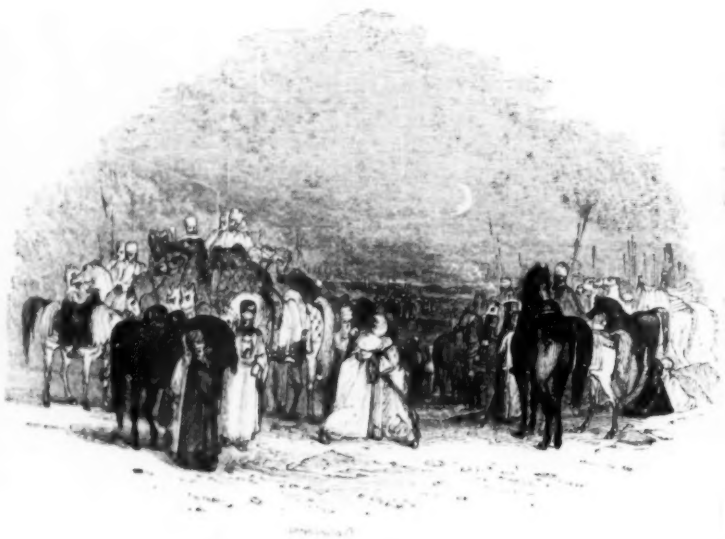
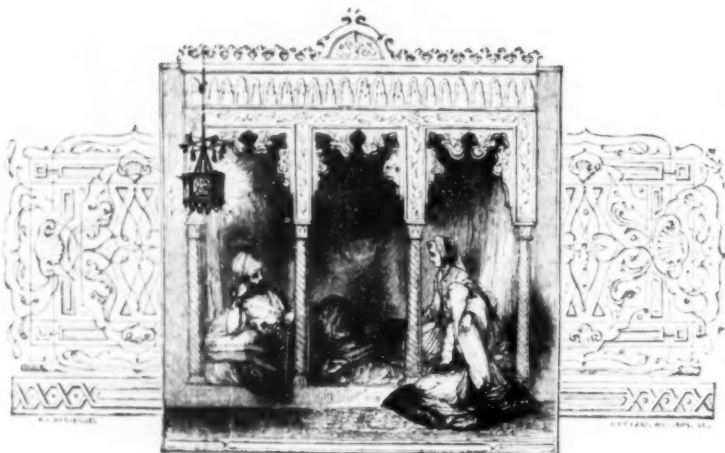
To the "PAUL AND VIRGINIA" we have made reference elsewhere. The work is a re-publication of the English translation, illustrated by the engravings which have so pre-eminently distinguished British engravers in France. The designs have been supplied by many of the most excellent of the French artists—Tony Johannot, Francals, Isabey, Meissonnier, Paul Huet, &c. They are amazingly vigorous; drawn with exceeding accuracy and care; and possess considerable grace and elegance. Altogether the work is very beau-

tiful and interesting; and cannot fail to be a welcome guest upon the tables of all who appreciate excellence in art, and enjoy one of the sweetest stories that has ever been penned. This volume is a worthy associate of the Don Quixote and Moliere; and we apprehend has been equally popular. It has not an originality of character equal to that which is found in either of the other two; but the subject did not admit of it. In them



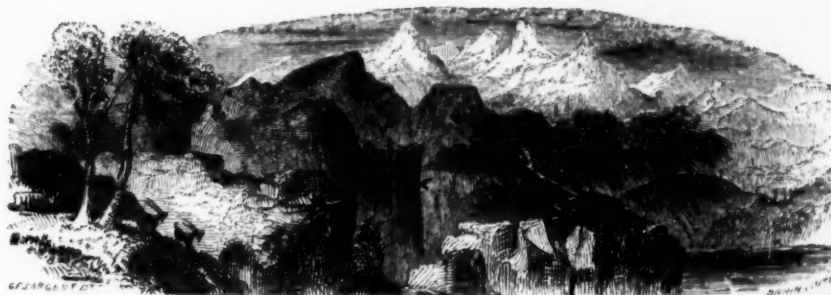
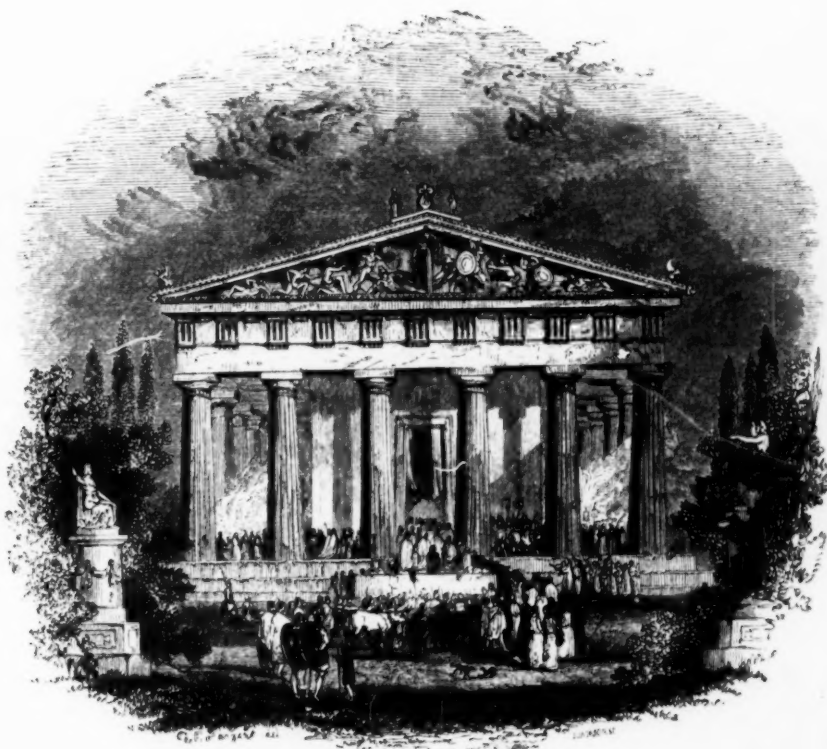
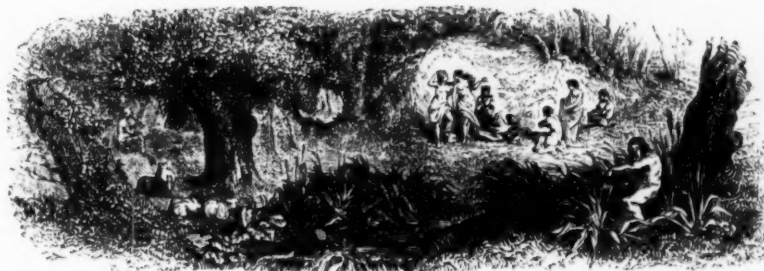
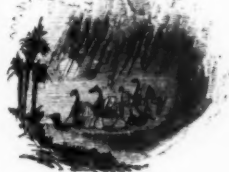
the grotesque prevails; in this, the refined and delicate. It is issued in Monthly Parts, beautifully printed in a fine clear type, by W. S. ORR, of Paternoster Row. The three prints we have selected are by Orrin Smith.

Messrs. CHARLES KNIGHT and Co. have permitted us to select examples from their beautiful and interesting publication, issued monthly, "THE ARABIAN NIGHTS' ENTERTAINMENTS"—the delight of our youth, the pleasure of our age, to which it is amazing that Art has not, heretofore, rendered adequate justice, supplying, as it does, the finest and most striking subjects for the pencil to be found in the whole range of literature. The Embellishments are all from original designs by Mr. Harvey. The names of the Engravers are appended to the prints. The work is, however, rendered doubly valuable by the co-operation of Edward William Lane, Esq. who has spent a large portion of his life among the scenes it describes. He has given us "a new translation"—and a far more faithful and elegant one than that to which we were, for so many years, confined. His illustrative notes—descriptive of Eastern customs and manners—are of especial value. The work may, therefore, be characterized, as a rich addition to our stores of art, and a rare literary treasure.

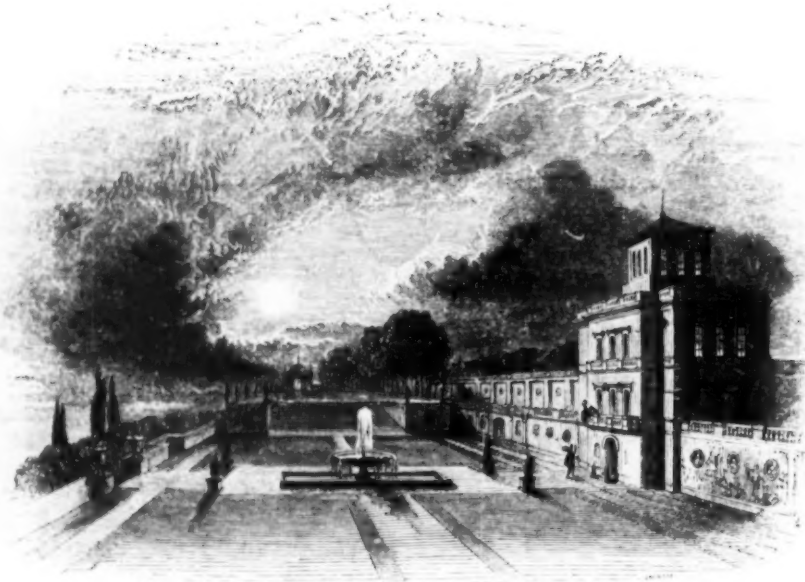




To Messrs. ORR & Co. of Paternoster Row, we are indebted for this page of specimens, from a work in course of publication, but, of which, only two Parts have, as yet, appeared. It is entitled "GREECE, PICTORIAL, DESCRIPTIVE, AND HISTORICAL;" the literary portion is from the pen of CHRISTOPHER WORDSWORTH, D. D. It contains prints, on steel, of a very excellent and interesting character. The designs on the wood are, chiefly, by the pencil of Mr. G. F. Sargent, whose landscape drawings are of exceeding grace, accuracy, and beauty; and without whose assistance, indeed, it would be exceedingly difficult, at present, to illustrate a volume, of which scenery, necessarily, forms a prominent feature. The volume (for there will be only one), is to consist of twelve parts, each part to contain two or three engravings on steel, and about thirty on wood—illustrative of the Sculptures, Ruins, Monuments, Medals, and Coins of Greece; as well as of the sublime and beautiful objects of nature, with which no country in Europe is more richly dowered. The work cannot fail to be interesting and useful; and the moderate rate of expense at which it is produced, renders it acceptable to all classes. The subjects we have chosen, are drawn by Mr. Sargent, except the third, from the pencil of Mr. Jaques—the second is engraved by J. Jackson—the others by Orrin Smith.



From the "PICTORIAL EDITION OF SHAKSPERE" we borrow three Embellishments. It is published in Monthly Parts, by CHARLES KNIGHT & Co. The illustrations are chiefly by Mr. Sargent, Mr. Poynder, and Mr. Buss; and the Engravings by each and all of the more eminent Engravers of the country. The designs are not entirely satisfactory; and we hope, long before the work advances towards completion, some of our most distinguished Artists



will assist the Publisher in rendering renown and homage to the immortal Poet. The occasion is worthy of the greatest among them; and the opportunity should not be lost. Still the Work will be a valuable addition to the Library. The Notes are admirably and judiciously written, and the "business" of editing has been done to perfection. Indeed, we know of no work at once so satisfactory in its "Notes," and so little encumbered with useless matter. The first Engraving is by S. Sly, the second by J. Jackson, and the third by Orrin Smith.

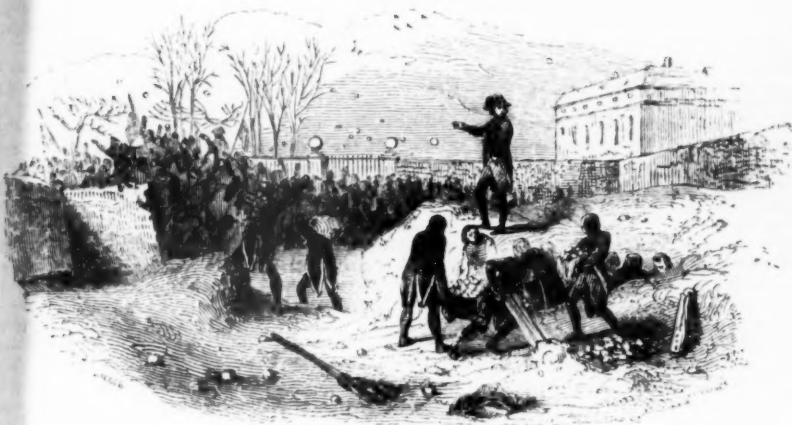
From the beautiful volume of "FABLES ORIGINAL AND SELECTED," by the late JAMES NORTHCOTE, R.A. we have selected the three Embellishments which follow. The book was published in 1833; it was, according to the excellent biographer of the admirable artist, "the child of his old age." He had an earnest



desire to see it completed before he died; and he did so. It was a forerunner of excellence in modern wood engraving; and many of the examples it contains have not been surpassed. It should be in the hands of all who love to peruse lessons in practical wisdom, or to examine fine specimens of art. The designs were furnished by Mr. Northcote; placed on the wood by Mr. Harvey; and of the three Engravings we have chosen, the first and third are by J. Thompson, and the second by T. Williams.



"THE HISTORY OF NAPOLEON," published by Mr. TYAS, of Cheapside, from which we have taken these three Engravings, is also issued in Parts. The work has already appeared in Paris, where the reputation of the Artists has secured for it a very extensive popularity. The drawings are by Horace Vernet, Raffet, and Jacque,—the two first of whom have long been celebrated as painters of military events. Most of the cuts have been executed in England; some of them, however, have been engraved in France; and the book will afford ample proof of our greater excellence in the art.



"THE PICTORIAL BOOK OF COMMON PRAYER," from which we have taken these two beautiful specimens, is published by CHARLES KNIGHT and Co. It is illustrated with exceeding grace and taste, and in pure keeping with the character of the sacred volume. A variety of useful and interesting notes—explanatory, and a history of the Church Liturgy, from the pen of the Rev. Henry Stebbing, M.A., add to its value. It is now



completed, and forms one of the most desirable "present books" that affection can offer or receive, upon occasions—weddings, christenings, and birth-days, more especially—which, in England, old and honoured custom keeps hallowed in remembrance.

(Continued from p. 25.)

His "Heads of the People" are admirably drawn; they have a marvellous deal of character, and are "true to the life." He is also illustrating an edition of Shakspeare, some specimens of which have been issued. They are of exceeding value; and we have no doubt that, as a draughtsman on wood, he is destined to become celebrated. Mr. T. Landseer's drawings of animals are of great merit. The style of George Cruikshank is sufficiently known; although the greater number of his works are etched on copper, he has made many drawings on wood.

Our greater Painters have not applied their talents to this branch of the profession; nor is it likely it can hold out temptations to induce them ever to do so. Calcott, Mulready, Edwin Landseer, Constable, and several others, have, indeed, drawn upon wood, and engravings from them have been published; but they have done so rather as amateurs than as artists: and, although Mr. Rogers graces his volume of Italy with some exquisite gems by two of those we have mentioned, and Mr. Martin some years ago published, with a beautiful edition of "Gray's Elegy," examples of the genius of several of our most celebrated painters, it is certain that the works were done as personal compliments to these gentlemen, and are not to be received as proofs that they contemplate pursuing the art. Stothard, however, for many years drew upon wood; and some of the most delicious productions of his graceful pencil have been placed in this shape before the world. Nevertheless, if the public require the exertion of prominent ability in a class of art, hitherto so neglected—if, in other words, it will be paid for—there can be no doubt that it will be directed to its improvement; and we may, ere long, out rival our continental neighbours in accuracy of drawing and vigour of conception, as we now do in grace of design and delicacy of finish. Our leading artists may bear in mind, that the great object and end of art is to improve mankind, by refining the taste and strengthening the mind; and that this object and this end will be certainly accomplished by a union of art with literature—a combination which is more readily made by means of wood-engraving than by any other mode with which we are at present acquainted. In this respect, wood-engraving has an advantage over the higher branch of engraving on copper or steel.

We come now to notice the stimulus the art has received within the last two or three years. The exquisite volumes by the late Mr. Northcote were published, the first so long ago as 1828; the other, in a far superior style, under the able management of E. Southey Rogers, Esq. in 1833. A work of exceeding merit—"The Gardens and Menagerie of the Zoological Society delineated," appeared so far back as 1831. To the admirable works of Stothard, scattered through Mr. Rogers' Poems, and in various other books, we have already alluded; as well as to the elegant publication issued by Mr. Martin: and there are various other volumes containing fine and admirable specimens of the art of wood-engraving with which we have been for some years familiar. Yet each and all of these languished for want of public patronage; and we believe there is scarcely one—if there be one—among them that has remunerated the publisher for the toil and cost of the publication. We ought, perhaps, to except the "Shakspeare," and other publications issued by Mr. Whittingham, of the Chiswick press, the earliest and most untiring encourager of the art; and one to whom it is largely indebted. "The Story without an End" may have been successful; but its success is attributable to other causes. The "Solace of Song," which bears date so late as 1837, and which contains the most delicately executed specimens we have ever examined,—indeed, the work is, even now, of unsurpassed excellence,—did not prosper as it ought; and a beautifully illustrated copy of Scott's Bible is but little heard of. It was in this book, in an engraving of Mount Sinai, that Mr. Orrin Smith made an attempt to get atmosphere (technically termed air) with tone and texture; he succeeded;

and this, perhaps, is the first perfect engraving of a landscape on wood. Still, as we have said, though our engravers gave ample and unquestionable proof of the great excellence and advantages of which wood was capable, they were without encouragement,—almost without employment. "The Penny Magazine," and "the Saturday Magazine," did, indeed, stir up a degree of emulation among them; but the cuts were not of a high character, and they were printed in an inferior manner; so that few of our better artists were occupied, except now and then, when two or three designs of a finer order were required for some publisher, whose taste led him to experimentize,—with a very vague prospect of its answering his purpose so to do.

Matters were in this state, when certain French booksellers took advantage of the skill and non-employment of our English engravers. They procured drawings on wood from many of the more prominent painters of France, and sent them to England to be engraved. They seem almost intuitively to have understood the art of designing on the block; their subjects have a bold, free, masterly character, which the engraver can follow with ease and accuracy. "Paul and Virginia," "Don Quixote," "the Plays of Moliere," were produced in this way by the joint efforts of the French designer and English engraver; for, although the larger number of them are done in France, the more excellent are done here: the volumes soon made their way to England, and have been very extensively circulated in this country. More than one of them, as we shall have occasion to observe, is now republishing in London. The French have thus reaped a rich harvest in England: besides the "Paul and Virginia," "Don Quixote," and Moliere, we have "Gulliver's Travels" and the "Life of Napoleon;" and from Germany we have received "the Cid," the cuts in which are by English engravers, and the drawings to which are placed on the wood by English artists; and are promised editions of Schiller, and various other eminent authors of that prolific country.

They have not, however, been permitted to gather in the harvest without interference. Messrs. Knight have entered the field; and not as gleaners merely. "The Arabian Nights' Entertainments," "the Illustrated Prayer Book," and the edition of Shakspeare, have afforded, or are affording, employment to our engravers for home consumption. Mr. Orr is following in the wake with his admirable work on Greece. Mr. Tyas is bringing out a new edition of Shakspeare, in a very cheap form,—unquestionably good, as well as unquestionably cheap,—and other publishers are giving note of preparation to emulate their example.

It now only remains to us to name the several engravers—as we have named the artists—who have already obtained high reputations in this department of the art. They are far more numerous than the designers. Mr. Thompson has long maintained a prominent station. Mr. Orrin Smith was one of the first to respond to the call from France; and so highly have they deemed his merit that his portrait is affixed to the edition of "Paul and Virginia." Mr. J. Jackson has long been a worthy coadjutor of Mr. Harvey; he, also, was one of Bewick's pupils: a vast proportion of the more excellent works of the day have emanated from his graver.—The brothers, Williams, are of high repute; and their sister—of whose abilities we give a very meritorious example—has produced many exquisite engravings. Mr. Landells is unequalled as an engraver of animals; and is, moreover, excellent in subjects not of that class. Gray, Folkard, Green, Evans, White, Vasey, and Slader, are among those whose fame is most prominent. Other ladies besides Miss Williams have, indeed, produced fine and valuable engravings; and if females would pursue it as a profession, we have no doubt they would arrive at great excellence. It is graceful, delicate, and "neat" work; and, therefore, peculiarly suited to them. Unhappily, in England, women have very few means of turning talent to profitable account; and it is our duty to seize every opportunity we can for their acquiring independence.

From what we have said, it will not be thought that we proffer this advice without due regard to the difficulty of "mastering" the art. But we are not of those who imagine that women are incapable of accomplishing any task that men may accomplish,—where physical strength is not requisite. Some we are, that the female mind and the female hand may carry wood-engraving higher than it has yet been carried. We trust they will make it the object of their careful and laborious study.

On the whole, after a careful examination of the various volumes that have been published in France and in England—and we believe they are all before us—we are by no means disposed to admit the superior excellence which it is extended the artists of France possess over those of England, as designers upon wood. As to the greater skill of our engravers there can be no question. It is allowed by the French themselves, that we far surpass them in the power to carve the block. They are eagerly demanding the co-operation of our engravers, and pay them liberally for their assistance. A volume is not projected without calculating upon their aid; and, indeed, if we ourselves were enabled to employ them fully,—we ought to be, and may yet be—the difficulty of bringing out a first-rate work in France would be insurmountable. But in design, it is asserted, they surpass us. Certain it is, that the youths of the Continent are early taught that, without continued study, and a laborious attention to drawing the human figure, excellence, as an artist, can never be achieved. It is their perpetual thought; and sins against accuracy, in a young painter, are as unallowed for as mistakes in grammar would be in a scholar. Drawing is, in fact, the primer of their profession. Unhappily, it is not so with us; we care rather for effects; and some of our finest and most popular pictures are marred by incorrectness, which a mere tyro in France would remedy with a touch. Again, we are to consider that many of the most distinguished French artists do not look upon it as a degradation to portray the most trifling matters, for the most insignificant of purposes; and that they have devoted themselves with ardour to designing upon wood. Vernet begins at the age of sixty; and among those with whose works we have been made familiar through the medium, are De la Roche, Deveria, Scheffer, Tony, Joannot, Victor Adam, Isabey, Eugene Lami, and a host of others, whose names are known and respected throughout Europe. As we have shown, our own greater artists have, for the most part, considered the task as either unworthy or unprofitable; yet we question if the Continent can exhibit more exquisite works than those which Landseer has recently drawn for Rogers' Italy—a volume now at press, and from which we have, therefore, been unable to borrow examples. As it is, however, although we may not compete with our neighbours in vigour, character, and fine outline, we have advantages over them. In delicacy and grace they do not, we think, surpass us; and sure we are, from the designs of Harvey, we may select many which, for brilliancy of invention and elegance of arrangement, go before anything they have yet produced.

On reviewing our notice, we cannot but lament that our space prevents our doing sufficient justice to the subject. A volume is, however, about to appear, entitled a "History of Wood-engraving." We shall take up this volume when it is published, and, by its aid, supply such defects as we may then be enabled to perceive in the brief account we have here given. We shall, from time to time, also, review, at greater length, and more in detail, the several works illustrated by wood-engravings, to which we have, for the present, been compelled merely to make a slight reference.

London: Printed for the Proprietor, by CHARLES REYNELL, at his Office, No. 16, Little Pultney Street, Golden Square, in the Parish of St. James, Westminster; and Published by W. THOMAS, at No. 18, CATHERINE STREET, STRAND, in the Parish of St. Mary-le-Strand, Westminster.—March 15th, 1839.



## ART IN THE PROVINCES.

LIVERPOOL.—The late Exhibition of the "Liverpool Academy of Arts" was successful; more so, we believe, than it has hitherto been. The sales amounted to 1,843*l.*; and the sum raised by "The Society for the encouragement of the Fine Arts," on the plan of the "Art-Union" of London, was no less than 1,490*l.*: thus 3,323*l.* was expended in the purchase of pictures out of the rooms. This intelligence is very cheering; and as the "Society" is increasing its funds, and the taste for pictures gradually progressing in the wealthy port of Liverpool, we may hope that next year's report will be even more satisfactory. The metropolitan artists will, no doubt, be stimulated by this news to contribute some of their best works. It should be borne in mind that a vast number of strangers from the adjoining counties visit the Liverpool exhibition, more especially from North Wales; and that, consequently, sources of reputation and profit, of no ordinary kind, are thus opened to our painters. Among the pictures sold were the following:—Feast of the Gipsies, D. Maclise, A.R.A. (purchased by John Wright, Esq.); Somnolency, W. Etty, R.A.; Salmon Leap, F. R. Lee, R.A.; the Pets and the Neglected Lesson, T. Webster; a Halt on the Fells, Cumberland, G. S. Cooper; Blackfriars Bridge, and a Mill-Yorkshire, T. Creswick; Winning the Game, J. Callcott Horsley; the Goat-herd, the Tiber, near Rome, and two others, W. Havell; Wood-scene, near Festiniog, J. Stark; Charles the First, after his last interview with his Children, J. Bridges; the Emigrant's Departure, P. F. Poole; two pictures by Geo. Lance; Poachers Watching, and a "Looking-glass Reflection," H. P. Parker; Coast-scene near Hastings, and several others, J. Tennant; the Jew Pedlar, Meg Merrilies, and the Confidant, by G. Clater; Scene on the Coast, E. Duncan; the Post-office, W. C. Cope; a Social Pipe, H. Pidding; Rural Life, W. Kidd; Lake of Lucerne, Miss C. Nasmyth; Ulverston Sands, D. Cox; Stealing a Kitten, Mrs Seyffarth; the Flight, Miss E. Sharpe; Medora, H. Richter; the Cottage-garden, Mrs Harrison; with others, by Watts, Vickers, J. Wilson, J. Wilson, jun., W. A. Wilson, Copley Fielding, Newton Fielding, E. Childs, D. T. Egerton, &c. &c. The list affords proof of very admirable arrangements on the part of the secretary.

NEWCASTLE-UPON-TYNE.—"North of England Society for the promotion of the Fine Arts generally, and in their application to Manufactures."—The successive failures of several attempts to establish in Newcastle, on a permanent basis, a society for the promotion of the Fine Arts, having made it evident that something more than mere exhibitions of pictures was requisite, in order to interest the public mind in the progress of the arts, an institution, under the above designation, was constituted in 1828, in which it was attempted to embody the various suggestions contained in the report of the committee of the House of Commons, appointed to examine into the state of arts in this country.

The experiment has been so far successful; the society at present consists of 320 subscribers of one guinea annually; suitable apartments have been engaged; and the committee are at present employed in carrying into effect, as rapidly as the means at their disposal will allow, the objects for which the society was instituted. The first exhibition was opened in August 1830, during the meeting of the British Association in Newcastle, and consisted of nearly 400 works of art. Besides admitting the members of, and persons privileged by the association, the committee, anxious to diffuse the benefits of the institution as widely as possible, determined to allot ten days, previous to the close of the exhibition, for the gratis admission of the working classes, during which time the rooms were visited by nearly 30,000 persons. An art union, or subscription for the sale of pictures, was also entered into, by which 270*l.* was raised; the total amount of sales being 803*l.* Two classes have also been opened, on alternate evenings: one for architectural and mechanical drawing and perspective, under Mr Peter Nicholson; the other for ornamental

drawing and design, the human figure, &c. under Mr Francis W. Oliphant; the former contains 30 pupils, the latter 60.

DUBLIN.—We are much gratified to learn, that an effort has been made to overcome the apathy, at present unfortunately existing in this city, in that branch of the Fine Arts having painting for its object. The establishment of an institution similar in all respects to the "Society for the Encouragement of British Art," has been the means resorted to for this desirable purpose. The objects of the society are stated in their prospectus to be, "a general diffusion of a knowledge of the Fine Arts," and "an inducement to native Artists to exert their talents in the production of Fancy Pictures," which can only be done by affording them an opportunity of sale for their works. The subscription lists, as we are informed, already contain the names of some of the most influential of the aristocracy of Dublin, some of whom have volunteered their services in the management of the affairs of the society, which are vested in a committee consisting solely of persons unconnected professionally with art. So excellent an institution must excite an interest in the many Irish artists who, from sad experience of the evils which are now, we trust, about to be overcome, have been obliged to transfer their talents to this country; and we feel convinced that the "Society for the Encouragement of Irish Art," assisted by their co-operation, will be the instrument of speedily drawing forth and establishing in Dublin a taste for painting.

CORK.—An exhibition is to be opened in Cork early in the month of May. Cork is celebrated as having given birth to many distinguished persons. It is the native city of Daniel Maclise—and James Barry was born there: he left his country, however, while very young; and in allusion to it afterwards made use of a memorable sentence, which unhappily applies to many others among the more eminent sons of the green island; "Ireland," said he, "gave me breath, but Ireland never would have given me bread." We trust the Cork exhibition will be supported by the metropolitan artists: we can hold out to them more than a reasonable prospect of its answering their purpose to contribute to its formation. Cork is a wealthy city; it has always been remarkable for taste in art and literature. "The institution" consists of two or three large and "well lighted" rooms; and we understand a desire to possess pictures has been of late growing into a passion among its many rich merchants. We may, therefore, hope and expect, that if good pictures are sent to them they will not cross the channel a second time. It is very desirable that efforts should be made to extend a love and appreciation of art in Ireland. If it be done there will be a new outlet for works, and at the same time a new means of improving the national character. The Editor of the ART-UNION is requested to state that James Beale, Esq., a merchant of Cork, and one of the directors of the St George's Steam Company, has undertaken to convey in one of their packets any pictures that may be intended for the Exhibition, and to return the same, if unsold, to the artists, free of all expense, and insured from risk on the voyage and from injury while away. The Editor will be happy to co-operate with him here, so as to render the exhibition effective and the results advantageous; and with that view will gladly communicate with any artists who may address him on the subject.

## PUBLICATIONS.

VILLAGE RECRUITS.—SIR D. WILKIE, R.A., Painter.  
—CHARLES FOX, Engraver.—BOYS, Publisher.

This is one of Wilkie's earlier pictures, and of a class of art in which he has been for many years unrivalled. We cannot consent to be accused of bad taste if we prefer such to the more ambitious subjects he has recently selected;—if we like him better as painter to mankind than to the crowned or courtly heads of Great Britain. An artist of his high and unquestioned genius must succeed in every thing he attempts; failure is to him impossible; but comparative failure is by no means difficult. To astonish may be less easy than to delight; but the recompense for the quality of mind which produces

the one effect is neither so cheering nor so universal—nor can we think it so enduring—as that which produces the other. With all our hearts we wish Sir David would make a tour northwards, and renew the memories of his youth among the simple joys of his native land. "Village Recruits" are now rarely either seen or heard of. Time was when every little hamlet echoed to the life and drum, and scenes such as this were of every day occurrence. We cannot place this production of his pencil among the happiest of the great painter's efforts; it is not so full of incident and character as many of them, nor do we think—having selected such a subject—he made the most of it. In after life he would have treated it better; now it is a question if he would treat it as well. It is, however, one of the very few of the class yet remaining unengraved; and, therefore, we welcome it as a treasure. We fear it must be long before we shall receive such another. To all who value art in illustrating rustic nature and character, the print will be a valuable acquisition. There is nothing sad about the story of the "Village Recruits," the only sorrowful member of the party is a poor dog, limping and looking up towards his master who has "listed;" while the cat sits heedlessly on a bench by the fire side. The soldier—a soldier of 40 years ago, with the cock'd hat and "pig-tail" of the period—leans upon his musket with a business-like air; his work is done; he has tempted, at least, two stout fellows to serve the King. One of them is already learning to handle a gun, and does it awkwardly; the other sits upon the table with a reckless look, slovenly dress, and dogged and half sottish attitude, which a few weeks "drill" will remove. He is holding his can to be filled from the bottle which an awkward "helper" is straining his sinews to uncork. Three neighbours—older, but scarcely, it would seem, more prudent men—are seated at the rustic board; in the back ground, smoking, one whose sympathies are not with the neophytes, glances round upon the group; while a woman is employed in reaching down plates, giving token that preparations are a-foot for supper. The accessories of the picture are all skilfully introduced. The scene takes place in the kitchen of a village inn, it may be; there is an air of rustic comfort about it; but it is clearly not the home of either of "the Recruits." The engraving is from the burin of Mr Charles Fox; it is admirably executed, and reminds us strongly of Sharpe, and our earlier engravers. He has a bold free hand; there is nothing neat or pretty in his style; but there is much that is far better—a masterly power over the graver, and a thorough knowledge of his art.

MARTYRS IN PRISON.—J. R. HERBERT, Painter.—  
S. R. REYNOLDS, Engraver.—ACKERMANN & Co. Publishers.

DURING their imprisonment in the Tower accident brought the Martyrs together; the prison being full, they were "thrust into one chamber," as "men not to be accounted of;"—Cranmer the Archbishop, Ridley, Bishop of London, "that holy man Mr Bradford, and I, old Hugh Latimer," writes the venerable Bishop of Worcester, "because we would not go a massing." Mr Herbert has painted this Prison-scene; and Mr Reynolds has engraved it. The print possesses considerable interest;—an interest, indeed, which extends to all who appreciate "that torch of unextinguishable light" by which England was enabled to read and digest the Truth, to explain and establish which the martyrs perished at the stake in Smithfield. It is no easy matter to work an effective picture out of such materials as are supplied by four aged men, as many stools, a few books, and the tokens of prison torture; to say nothing of a long table covered with a white cloth. Mr Herbert has made the most of them; but the print will be valued less as a work of art than as a transcript of the most eventful page in British History. Indeed, the artist appears to have felt the difficulty under which he laboured; and in order to avoid sameness in his figures, has left the archbishop without a beard, although we are expressly told that, at his execution, it "covered his face with marvellous gravity;" and we see no reason to be-

lieve that it had been suffered to grow only between his commitment and his murder. It would have been well if Mr Herbert had given us his authority for this distinction. Old Hugh Latimer is kneeling at the table's foot, expounding the word to his brethren; Cranmer seems to confirm his interpretation of the text, which Bradford appears to have recorded on the scroll before him; while "Master Ridley," more calm and thoughtful than the archbishop, and, it may be, less fervent than old Latimer, signifies his assent as the result of mature reason and reflection. Such is the arrangement of the subject; the accessories are of little benefit to it; and if Mr Herbert has overcome a difficulty in so painting it as to produce even a moderately good effect, he has done much. The print cannot fail to be popular with all who would possess another illustration of the memorable prophecy of the venerable martyr:—

"Bee of good comfort, Master Ridley, and play the man; we shall this day light such a candle by God's grace in England, as I trust shall never be put out."

THE GRAND CANAL, VENICE.—J. D. HARDING, Painter.—J. LUCAS, Engraver.—MOON, Publisher.

THE peculiar characteristics of modern Venice have been skilfully given by the painter;—the cupolas, the latticed windows, the screened balconies, the "points of spires"—

"As the o'ershadowing sea mists round them creep;" the gay gondolas, the trade-boats, the groups along the quays—all are preserved with fidelity, and arranged with picturesque effect. The print, indeed, is exceedingly agreeable;—we are not presented with another of the thousand-and-one views of St Mark or the Rialto, but with Venice as it is—

"A city without a Queen."

THE VILLAGE FESTIVAL.—SIR DAVID WILKIE, Painter.—CHARLES LEWIS, Engraver.—HODGSON and GRAVIS, Publishers.

ALTHOUGH this famous picture has been thrust into a corner of "the National Gallery" to make way for paintings that have the merit of being "old," the "nation" will not be the less proud of it. It is one of the most interesting and meritorious productions of the British school; and is now, for the first time, engraved in a size worthy of it; a size which enables the engraver to preserve the character of the whole, to which every touch is made to contribute something. "The Village Festival" is a pleasant scene of rustic merriment; each of the various groups of which it is composed is occupied joyously, even to the little dog, and the cock that crows sturdily upon the village pump, all is pleasure—rude and boisterous it may be, but full of animation and delight. Taken altogether, this is perhaps the finest and most characteristic of Wilkie's pictures, and is therefore certain to become highly popular.

ARCHITECTURAL REMAINS OF THE REIGNS OF ELIZABETH AND JAMES I., from accurate drawings, &c., of existing Specimens. By Charles J. Richardson, Fellow of the Institute of British Architects.—RICHARDSON, Manchester-street, Publisher.

A VARIETY of causes led to the decline and ultimate disuse of pointed architecture in the 16th century, and to the substitution, in Italy and France, of a meagre, and for the most part tasteless, imitation of the antique. From France, where the extravagance of the *renaissance* was carried to a great height by Philibert De Lorme, the new style, or rather mixture of styles, passed into England, and there, during the reign of Elizabeth, was universally adopted. Grotesque pilasters, less at the bottom than at the top, small columns, placed one above another, against the front of the building, unmeaning scroll-work and involved and gaudy decorations, are among the worst characteristics of this style. In the reign of Elizabeth's successor, when a knowledge of the buildings left by the ancients became slightly extended, it was gradually purified and improved.

Accident, or a desire for novelty, has led to the introduction of this style, especially in furniture and decorations, and (as is usually the case in regard to imitations) its defects, as being the more striking, have been copied, rather than its excellences. Among

the numerous works of this period, however, which were executed in England, many beauties, both of design and execution, are discoverable, and it is the object of the elaborate and tasteful work before us to afford a correct and comprehensive collection of such specimens. John Thorpe, a follower of De Lorme, was the most celebrated architect of his time. He built a great number of large mansions in various parts of the country, the drawings for which have luckily been preserved, and upon these Mr Richardson has founded his series. The author proposes to divide his subjects into three classes; 1st. Exterior and interior views of the best Elizabethan mansions, comprising their painted and gilt decorations; 2dly, Thorpe's own sketches; and, 3dly, Ceilings, fire-places, and furniture.

We cannot bestow too much praise on the skill and industry which mark the execution of these drawings; and although, as may be inferred from what was said before, we do not like the style, we think this attempt to afford models of the best portions of it highly deserving of encouragement. The work is a valuable addition to the library of the architect and antiquary, and a great boon to the engraver, decorator, and upholsterer. We trust the author will find a large sale for the book, to recompense him for the evident care and attention he has bestowed upon it.

#### TO THE READER.

The Supplement to No. 2 of the "Art-Union," consisting of eight pages, and which contain examples of Wood-Engraving, is stamped, so that it may go by post with—but not without—the number. No additional charge is made for this extra half-sheet. It may be well to state so much, in order to prevent mistakes. It is probable, however, that in consequence of the great care required in printing it, that some delay may arise in delivering copies to subscribers. If it do not accompany each paper, the news agent will receive it, and be responsible for its delivery, within two or three days after the 15th. The reader will perceive that the number is so paged so as to make the supplement a part of it.

Although we printed a large Edition of the First Number of THE ART-UNION—sufficient, of course, to answer our most sanguine hopes as to its sale, they have been more than realized:—THE FIRST NUMBER BEING OUT OF PRINT. Persons are sometimes discouraged from taking in a Publication, when they cannot obtain it from the commencement; we, therefore, beg to state, that in the course of the year this First Number will be REPRINTED; and due notice thereof given to the Subscribers. It is possible that some persons have taken two numbers of No. 1, and do not require both; we shall feel obliged if any circumstance will be good enough to exchange one of them for No. 2.

#### TO CORRESPONDENTS.

We all know the story of the Painter who exhibited his picture in the Market-place; and few of us are ignorant of the school-copy "application," of the fable of "the old man and his ass."—THOSE WHO TRY TO PLEASE EVERYBODY WILL PLEASE NOBODY. We are thankful for the abundant advice we have received; but must judge for ourselves as to what portions of it we may adopt and what reject. A score of letters are on our table:—the greater number cheer us on our course; a few describe difficulties which, if we perceive, we think we can overcome.

One "Correspondent" complains that our criticisms are all laudatory; so they are; and so they will generally be. We have no desire to seek out victims; to indulge spleen; or to exhibit powers of sarcasm. We can, perhaps, be severe enough—when severity may be necessary to achieve a desirable purpose;—but we have no notion of wounding an artist by a stroke of the pen; of sending him home to his solitary labours, humbled and depressed, after the perusal of a critique from which he may have anticipated proud gratification. To persecute mediocrity is by no means the way to promote excellence, unless that mediocrity be unduly elevated, or presumptuously obtruded. To search in an exhibition for works to "abuse," is a bad, as well as an unprofitable, occupation of time and space; albeit it may seem to show off the skill and talent of the writer. We shall rather incur the reproach of sameness in our criticisms, than obtain "relief," and produce "contrast" by severity of tone and harshness of comment. We shall punish inferior artists in no other way than by leaving them unnoticed.

A Newspaper is now before us—one of the better class and, for the most part, conducted with skill and talent,—in which laborious efforts are made, needlessly and uselessly, to give pain to certain exhibitors at "The Institution." The writer has unnecessarily gone out of his way to abuse the work of one artist—not a good one certainly, but by no means an obtrusive one—as "an abortive attempt; meagre in conception, ill drawn,

unskilfully grouped, inharmoniously and unnaturally coloured;" and occasion is taken—with as little meaning as justice—because the painter is an associate of the Royal Academy, to describe his picture as "worthy the august body to which the artist belongs." The ignorance manifested by the writer, is on a par with his insolence. He either does not, or will not, know that the Academy contains nearly all the great painters of the age and country; and that for many years there has not been a single election unsatisfactory to artists and the public. The whole tone of the criticism is in keeping with this sample. It is unfair and ungenerous to a degree; the writer has very limited judgment, and no experience; he strives to make up for the want of both by arrogance and assumption; which may, unhappily, mislead some who are unable to form opinions for themselves. We cannot follow such an example.

The hangers at the British Institution may have "hangers on," for aught we know; but the subject is one that must be touched with delicacy, if at all. It is difficult to determine between want of judgment and partiality, even where an unquestionable error is committed. If we agreed in opinion with our correspondent as to the cases he refers to (and we by no means do so) we should not consider it our duty to act upon his suggestion. Of course we have, as he desired, destroyed his letter.

"T. P." must be aware that it is necessary to read his "Observations" before we can offer any opinion upon them.

"B. M."—The question of Copyright is one we shall probably deal with in our next.

We are exceedingly obliged to our friend in "Bath." One of his suggestions we have acted upon already; the other we will attend to very soon. We shall feel much indebted to him for such a statement of the Program of Art, &c., in that city as we may publish.

R. S. D. will find that an "Engravers' Institution" is to be established.

Thanks to our valuable friend at Plymouth; his note will be attended to immediately.

The correspondent who complains that our criticisms on the Institution are too long, as applied to each picture, is, we think, in error. He advises us to be content with a line or two of comment, and so to notice a larger number than we otherwise can. But if he reflects, he will, we imagine, see how very weak, inefficient, and unsatisfactory such a course would be. We cannot agree with him, although we thank him for his advice.

Our friend in King street will perceive that his hat has been taken.

Our correspondent at Exeter must be good enough to get the ART-UNION through a news-agent in the city. "EASEL." There can be no doubt that "B." wins. The great painter "could draw." His "sketches" abundantly prove it. If there be farther question about the matter, consult the publication referred to in another column. We thank our correspondent for his kind opinion and good wishes.

"A LOVER OF THE ARTS."—It is impossible for us to advise without the means of judging. If the production of our correspondent reach no higher than mediocrity, or give promise of nothing better, our advice will be that he do not relinquish certainty for uncertainty, or incur the risk of absolute want for the chance of reputation. If his performances bear undoubted marks of excellence, he may rest assured he will triumph over his difficulties, whatever they may be. He had better, perhaps, send us some examples of his works, and either look for an answer privately or through this channel.

We regret that we can, at present, supply no information as to the work of Wilkie, of which our correspondent writes. It is probable we may be enabled to do so hereafter.

We must postpone the letter of P. H.

We have been disappointed again in our "Cur" for the Title Page. We shall do better next month.

Sir.—The "Engraver" is easily answered. The Royal Academy was instituted for painters, sculptors, and architects; the Academy itself has, very properly, established a grade for engravers; but "R. A." as engraver cannot be, "under the old law." That it is so, is no fault of the academicians.

Your obedient servant, R. A. [We mentioned this note to an engraver, who requires us to ask, if the Royal Academy was instituted for "painters, sculptors, and architects," how it happens that Mr Wyon, who is certainly neither, is, "under the old law," an R. A.? Mr Wyon is an admirable artist and an accomplished gentleman, and worthy of admission into any academy; but he could not have obtained the distinction, we imagine, if the charter is like that of the Medes and Persians.]

#### AGENTS FOR "THE ART-UNION."

LIVERPOOL.—George Linnear, Church street.—MANCHESTER.—J. C. Grundy, Exchange street.—PLYMOUTH, Mr Fry.—SCOTLAND.—Alexander Hill, Edinburgh.—John Finlay, Glasgow.—IRELAND.—Milliken and Son, Dublin. John Hodgson, Belfast.—PARIS.—Rittner and Goupil.

We shall be happy to add to this list the names of any Agent—Book or Print seller more especially—in any of the Provincial Cities and Towns, who may be willing to assist in circulating "The Art-Union."

Communications for the Editor may be sent (post free) to the care of Mr William Thomas, Publisher, 19, Catherine street, Strand.



## ADVERTISEMENTS

Connected with Literature and the Arts.

## ROYAL ACADEMY, TRAFALGAR SQUARE.

**NOTICE TO ARTISTS.**—All works of Painting, Sculpture, or Architecture, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday the 8th, or by Six o'clock in the evening of Tuesday the 9th of April next, after which time none can possibly be received.

The Regulations necessary to be observed, may be obtained at the Royal Academy.

HENRY HOWARD, R.A., Secretary.

Every possible care will be taken of works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package which may be forwarded by carriers.

N.B. Pictures and Drawings will be received on the south side of the building, and Sculpture on the north.

The prices of works to be disposed of may be communicated to the Secretary.

## BRITISH INSTITUTION, PALLMALL.

The Gallery, for the Exhibition and Sale of the Works of British Artists, is open daily from Ten in the Morning till Five in the Evening.

Admission, 1s. Catalogue, 1s.

WILLIAM BARNARD, Keeper.

## GOVERNMENT SCHOOL of DESIGN, SOMERSET

HOUSE.—Notice is hereby given that the FEES of ADMISSION to the SCHOOL of DESIGN have been reduced to the following sums:—

To the Morning and Evening Schools, per week . . . . . 1s. 6d.

To the Evening School, per ditto . . . . . 0s. 6d.

Notice is also given, that a Class for the Drafting of Patterns for Silk Manufactures is now open under the management of a French Artist, who has been engaged to afford instruction on the plan pursued in the School of Lyons, and for which purpose a loom and the other necessary apparatus have been fitted up in the School.

By order of the Council,  
WILLIAM DYCE, Superintendent and Sec.

## EXHIBITION OF THE ORIGINAL DRAWINGS MADE FOR THE MUSEE ROYAL.

**MESSRS HODGSON and GRAVES** having recently acquired the very valuable Drawings after the most celebrated masters in the Louvre, have the honour to announce that they will exhibit them in their Rooms on Thursday the 21st, Friday the 22d, and Saturday the 23d inst., from 11 till 4 o'clock. H. and G. have also the few remaining choice proof copies of the work, which they are enabled to offer for these few days at a reduced price.

Pallmall, March 15.

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